

# THE ACADEMY.

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At the same time, we cannot say that the edition is complete. Though it runs to three volumes, yet the student will not find in those three alone all the assistance which he has a right to look for. A fourth stout volume, also published by the Clarendon Press (*The Republic of Plato, translated into English with Introduction, Analysis, and Index*, by B. Jowett, 3rd ed., 1888), is necessary before he can say that he has all the help which the editors are able to furnish. Moreover, the commentary, though excellent in quality, by no means takes up every point on which we might fairly look for a

note; and the verbal index to the text neither contains all terms of importance (as *θεολογία* and *πλέον ἔχειν*) nor gives all important references for what words it does contain (as *φρόνησις* or *λογιστικόν*). We cannot discover on what principle the selection for this index was made.

Vol. i. contains the text. For the conservative spirit which has here presided there can be nothing but praise. The later Zürich editions have been easier to translate than the earlier ones, at the expense—it is to be feared—of fidelity to the MSS.; and it is satisfactory to find a text which returns to more solid readings. Moreover, Prof. Campbell inserts in vol. ii. his own careful collation of his text with "the chief MS., Paris. 1807 (Bekker's A)." It is well to return to the MSS.; but when they give a *lectio difficilior*, the difficulty should be pointed out and, if possible, explained. This the present editors have not always done. For instance, in 501B they read τὸ ἐν τοῖς ἀνθρώποις in preference to δ, κ.τ.λ., and have nothing to say about the apparent asyndeton which results. On 556E, where the MSS. are abandoned in favour of Baiter's conjecture εἰσι παρ' οὐδέν, there is no note as to the best way of dealing with the reading so introduced.

Vol. ii., "Essays," contains papers written separately by the two editors. Prof. Jowett's first paper on "The Text of Greek Authors and especially of Plato" expresses with almost cruel force his well-known distaste for conjectural emendation:

"An art or kind of knowledge which is attractive and, at the same time, wanting in certain tests of truth is always liable to fall into the hands of projectors and inventors. It may be cultivated by many generations of scholars, without their once making the discovery that they have been wasting their lives in a frivolous and unmeaning pursuit. From being subordinate and necessary, it may come to be thought the crowning accomplishment of the scholar."

Prof. Campbell enforces the same line of thought by adroit use of the new papyrus fragments of Demosthenes and Plato. The other "essays" attributed in this volume to Prof. Jowett are such extraordinarily meagre notes that (unless he left explicit directions on the subject) they should hardly have been published. Prof. Campbell's essays are: (1) "On the Structure of Plato's *Republic* and its Relations to other Dialogues"; (2) "On the Text of this Edition" (this contains a very useful survey of the causes and classes of errors in ancient texts, illustrated from the work before us); (3) "On Plato's Use of Language: part 1, on Style and Syntax; part 2, Platonic Diction." Herein is included an explanation of many of the technical or scientific terms of the *Republic*. But neither here nor in the notes do we find an account of the word *προβλήματα* as used in Bk. vii. On the other hand, here or elsewhere in the work, we find ourselves introduced successfully to some of the secrets of Plato's workshop. Prof. Campbell's eye for style is a sure one; and the notes are very instructive as to the linking together of parts of the *Republic* by the threads of direct allusion, playful reference, or continued metaphor. We do not, however, notice that anything is said of a matter

irritating to modern taste—Plato's trick of mixing his metaphors. We should have been glad also to hear the judgment of two ripe Platonic scholars on the question, how far Plato is to be taken literally in assertions and held to what he says. Some general decision on that point seems necessary as an antecedent to a verdict on more than one vexed question about his meaning. It would help us to make up our minds as to the condition of the lower orders in the ideal state. This topic is dismissed too summarily in a note on 465B:

"The question which is raised in the *Politics* has no answer. Did he mean the communism of the higher orders to extend to the lower? There is certainly no proof that he did."

We think that there is some evidence that he did; but, unhappily, there is also some evidence on the other side.

It will be seen that the kind of essay on the topics of the *Republic*, of which the late Mr. R. L. Nettleship's essay on the education was a brilliant example, is absent; and there are many large subjects of which we find no full handling. They were too big for the commentary, and they do not occur in the Essays. Such are the value and method of the education, the famous divisions of the line and their implications, the theory of art, Plato's view of the Godhead, Plato's treatment of the degenerate political constitutions. We cannot for a moment accept the statement that "none of the [political] descriptions of Plato are to be verified by history; the pictures of the oligarch, democrat, tyrant are all caricatures." On the contrary, we may take his picture of the rise and conduct of the tyrant, and verify it point by point from the Greek tyrants of whom we have records. As to infanticide, treated of in a note to 460C, the presumption that Plato admitted the practice may perhaps be strengthened by the tone of 410A.

The commentary in vol. iii. (pp. 1-484) contains a great deal of illustration, explanation, and suggestion which cannot fail to be new to all readers; but its practice is not uniform. Sometimes an irregularity is detected, sometimes it is not. Difficulties are sometimes grappled with, sometimes ignored. In the latter case the desired explanation may occasionally, not always, be found in the essay on "Plato's Use of Language"; but there is no system of references to that essay. "The cruel and merciless philosopher" (as De Quincey called him on other grounds) wrote Greek which refuses to be always reduced to our rules. It is not useless that his redundancies and anomalies should be invariably pointed out; because familiarity with that branch of the style and an almost statistical knowledge of how frequently such things occur may help us in deciding on the probability of an explanation which leans on the assumption of an irregularity of language. *E.g.*, in 518D, is αὐτῷ = τῷ ὁργάνῳ (J. & C.) or is it = τῇ ψυχῇ? In 620D does τὰ μὲν ἄδικα—τὰ δὲ δίκαια really refer to animals, *θηρία*? It may be so, yet how can there be ἄδικα *θηρία*? Is not Plato rather talking about *souls*, which go ἐκ τῶν ἄλλων δὴ θηρίων? If so, the feminine which should belong to ψυχάς has been confusedly attracted into the

neuter. At all events Prof. Campbell seems to be mistaken in saying that *δίκαια* is used as an attribute of *θρηρία* in 496D. The whole of the vision of Er, in which the former passage occurs, deserves a more systematic working out than it gets. What are Sirens doing there? and why did the soul of Agamemnon choose the life of an eagle? (Has anyone compared here the place taken by the eagle in the symbolic language of Aeschylus' "Agamemnon"?)

In p. 460B there is room for difference of opinion about the exact force of *ἀμα*. Successful warriors, Plato says, are to have more freedom of intercourse with the women, *ἵνα καὶ ἀμα μετὰ προφάσεως ὡς πλείστοι τῶν παίδων ἐκ τῶν τοιούτων στείρωται*. The editors say, "i.e., while we honour bravery we also reap an advantage." We would suggest that *ἀμα* refers to the other arrangement, that of the *κλήροι κομφοί*. Plato is planning that the most expedient kind of unions may take place under this colourable excuse, the *πρόφασις*, as well as by the cunning drawing of lots. On 597E we cannot feel satisfied with the editors' explanation of why the *τραγωδιοποιός* is *τρίτος τις ἀπὸ βασιλέως*. "God," they say (*supra* D), "is here represented as a king." But why? Nothing leads up to such a representation. The king appears rather abruptly, upon any explanation; but is it not simpler to remember that there are few Greek tragedies without a king, and to understand that the tragic writer who introduces kings is yet three times removed from the real king? (There may be also some reference to the fact that tragic writers, and especially Euripides, praised tyranny, that very bad counterpart of kingship, p. 568B).

There are many other passages on which we should like to compare views with Prof. Campbell; but space fails us. We leave the new edition now, if not completely satisfied, yet with a grateful feeling for editors who have placed their stores of learning at our disposal, and have undoubtedly done a great deal for the text and explanation of their author.

FRANKLIN T. RICHARDS.

*The Life and Correspondence of Sir Bartle Frere, Bart., G.C.B., F.R.S., &c.* By John Martineau. (John Murray.)

GEORGE WITHER, himself a poet, gently derided the reciprocal admiration of minor versifiers who, in those days also, were wont to "crown each other's heads with bays." The biography of an eminent Anglo-Indian, by a writer belonging to the same class, is always open to the objection that it may convey the prejudice of a limited coterie rather than the judgment of a wider public opinion. On the other hand, we must expect to find occasional errors and misapprehensions when the biographer is unequipped with local knowledge; and such blemishes are not entirely absent from that portion of Mr. Martineau's work which deals with Sir Bartle Frere's career in India. Some of his mistakes, of course, do not greatly matter, as, for instance, when he talks of "tall, handsome, fair-haired Afghans," or dilates on the disadvantages arising from the fact that there are "comparatively few

dependable arteries of communication"—meaning roads—in India, so that the cultivator is "without the means of carrying manure to his fields except on his back." Fair-haired Afghans are rather scarce; nor does the idea of a *ryot* walking about with a load of manure seem altogether a plausible one, considering that this particular point of husbandry is systematically neglected in the East. However, these are small matters. What is of more consequence is the biographer's habit of calmly setting aside the opinions and censuring the acts of every authority with whom Sir Bartle Frere did not happen to agree.

Sir Bartle was often right in his views. He combined with wide experience and undeniable sagacity, a clear perception of what was practicable. But he was indubitably in the wrong sometimes; and his biographer, had he known more of Indian affairs, would have seen this. When Chief Commissioner in Scinde, Sir Bartle Frere was always finding fault with the Punjab system of frontier management, quite regardless of the circumstance that there is a marked distinction between Pathan and Biluch, and that methods which proved successful enough in the South were quite inapplicable to the case of Waziris, Jowakis, and Afridis in the North. There are few Anglo-Indian administrators of the modern school who would not at once acknowledge the distinction. It does not seem to occur to Sir Bartle Frere's biographer.

Mr. Martineau, indeed, admires his hero for objecting to the cautious policy of John Lawrence in dealing with the Afghans, and adds: "Frere was by nature and creed incapable of accepting as proved a general and sweeping indictment for faithlessness and incapacity against any people or race on earth." Lawrence knew perfectly well what he was about when he declined to put faith in Afghan promises; and had Sir Bartle Frere seen as much of Afghan politics as Lawrence had, he would have been equally distrustful. Curiously enough, Mr. Martineau omits to blame General Jacob for saying that both Afghans and Baluchis were "absolutely faithless and untrustworthy; never to be depended upon in war, and quarrelsome, unruly, and murderous in peace."

Besides disagreeing *toto caelo* with Lawrence, Sir Bartle Frere also shared the profound distrust of Dalhousie as a statesman, which, as he told Sir John Kaye, was generally felt on the Bombay side. He was not less ready to find fault with Lord Lytton's Afghan policy; and Mr. Martineau would have us believe that, if only Sir Bartle had been sent to India as viceroy in 1876, the rupture with Shere Ali would have been avoided. He writes:

"Had Frere gone to India as Viceroy in 1876, his tact and faculty for gaining the confidence and respect of semi-barbarous chieftains, his intimate knowledge of the qualities and capabilities of the foremost British officers, civil and military, of all schools, and the enthusiastic service which the best of them would have placed at his disposal, would in all human probability have enabled him, without recourse to arms, to have convinced Shere Ali that his best course lay in a return to the policy of Dost Mahomed and a cordial alliance with the

British power, and would thus have availed to extricate the Government from the difficulties and danger in which a long period of supineness had involved it, and placed our frontier relations on a safe and peaceful basis—such as has only now at length been attained after a war, costly in blood and treasure, followed by so many years of uncertainty, vacillation, and unrest."

This prodigious sentence, by the by, will also serve as a specimen of the author's style, which, strange to say, has been warmly approved by most of his critics. Some people might prefer a less elaborate and more lucid simplicity. Not content with suggesting that Sir Bartle Frere was far wiser than Lord Lytton, Mr. Martineau also thinks that he would have done better than Lord Mayo. But speculations of this kind are not very profitable. Might not biographers be content with a narration of what their subject achieved, without superadding conjectures as to what would have happened under conditions that are purely imaginary?

The late Sir Bartle Frere achieved sufficient distinction to make it needless to indulge in these futile reflections. In Scinde he showed himself a most capable administrator; and although, as Governor of Bombay, he was blamed for the ruinous effects of a financial crisis which might possibly have been averted, he left his mark on the western Presidency, and the magnificence of the Indian Venice is standing proof of his enterprise and public spirit. His policy in Africa may also be vindicated by time; though it would be wiser, perhaps, to wait another generation before hastily deciding, as Mr. Martineau does, that every act of Sir Bartle Frere was dictated by consummate wisdom and foresight.

It may occur to the reader that these two bulky volumes might easily have been compressed. A good deal of the book is mere padding; as, for example, the lengthy account of Gen. Jacob's dealings with the Baluch frontier tribes, or the spun out descriptions of the everyday life of Indian officials. On the other hand, the extracts from Sir Bartle Frere's private and official correspondence are always interesting, and not seldom full of weighty suggestions which are worthy of most careful consideration. What he said about education in India has a special significance at the present time.

"It seems to me," he wrote, "an enormous error to lay it down as any part of the duty of any conceivable government of India, English or Russian, Moslem or Hindu, in this year 1859, or even in this century, to educate its subjects generally. You have no money, no plan, nor are your great parties agreed as to any possible plan for such an undertaking, which no other great government in the world has ever attempted with success."

Again, he did not believe in the selection of Indian Civil Servants by means of a literary examination. Nothing could be truer than the following:

"You must not suppose I undervalue intellectual acquirement; but it is a fact that some of our most useless and unpopular men among the natives are the very men whose intellectual powers are of a very superior order, their unpopularity proceeding from their conceit and



the ruthless manner in which they follow out a favourite theory when they get the power. . . . You find your doctrinaire philosophers in London ride a hobby to death. But in London they are kept in order by checks and opposition in a thousand forms. Imagine how the same men would ride their hobbies, when invested with despotic power over a million or two of Indian peasants. It is such men who upset native tenures, turn native society topsy-turvy, and with the best intentions drive a whole population to mad revolt."

This also was written just after the Mutinies, and we can see to-day how well-founded was Sir Bartle Frere's apprehension.

His biographer is most successful in the delineation of Frere's private character. Even those who know little of his public career will be able to understand the unalterable esteem in which his memory is held by all who enjoyed the privilege of his friendship. As a statesman he was at times unfortunate, in his judgments he may occasionally have been misinformed; but even if this eulogy of his public career is in some degree exaggerated, no one will gainsay Mr. Martineau's estimate of his virtues as a man and a citizen.

STEPHEN WHEELER.

*Poems and Carols.* By Selwyn Image. (Elkin Mathews.)

No one with a true feeling for poetry can fail to recognise and to applaud the singular excellencies of this little book, its curious and careful workmanship, its delicate and exquisite sentiment. It leaves its reader with that rare impression, the impression of a very definite personality perfectly expressed: and that is success in art. Mr. Image writes of common, ancient things, love and religion and simple aspects of life, with no violence or emphatic novelty in thought or speech; but each poem, in its just and happy accomplishment, does what it would with a complete charm, and does no more. It is artist's work, clean, distinct, finished: work wrought, as Mr. Patmore chaunts of Cardinal Newman, "without superfluousness, without defect." Its daintiness and brevity by no means exclude it from the category of greatness: a lyric of Herrick is great, though not with Milton's greatness. These poems, few in number, familiar of theme, upon a miniature scale, are triumphs in a certain mood and manner which need not appeal to all, but which must please all who take a book for what it is and professes to be, not for what it does not claim nor aim at. The "profane" or "secular" poems have a graceful, courtly gravity, in which lightness and ease go hand in hand with a sincerity of emotion, as though Suckling, or Sedley, or Rochester were composing somewhat more earnestly, yet not less charmingly, than their wont; sometimes Herrick is of the inspiring, attendant company.

These lines have, I know not what cunning magic of style and sentiment, lighter fancies and weightier thoughts harmonised and fused together perfectly: "Her Confirmation."

"When my Clorinda walks in white  
Unto her Confirmation rite,  
What sinless dove can show to heaven  
A purer sight?"

"Beneath a lawn, translucent, crown  
Her lovely curls conceal their brown;  
Her wanton eyes are fastened, even,  
Demurely down.

"And that delicious mouth of rose  
No word, no smile, may discompose:  
All of her feels the approaching awe,  
And silent grows.

"Come, then, Thou noiseless Spirit, and rest  
Here, where she waits Thee for her Guest:  
Pass not, but sweetly onward draw,  
Till heaven's possessed!"

In an airier tone, here are two opening stanzas of a poem which laughs with a lovable malice in the very manner of the seventeenth century: "Amantium Irae."

"White Chloe lay sleeping  
Under a beechen shade;  
Worn with bitter weeping  
For Daphnis, who had strayed  
To woo another maid.

"White Chloe fell dreaming  
Of hours that once had been:  
She felt the sunlight streaming  
Across the forest green,  
The dappled leaves between."

But the conclusion tells of *redintegratio*: for

"Oh! Chloe dear, my Chloe!"  
'Twas nothing else he cried:  
But straight he flung her snowy  
Soft arms about him, sighed,  
And—so, the trouble died!"

*La Rose du Bal*; how many poets, down to Mr. Austin Dobson, have sung its elegy? Yet Mr. Image plays upon the theme with a fresh, individual touch, closing gently, thus:

"Dropped amid the dancing feet!  
Saved to turn a verse like this!  
Lay it gently, with a kiss,  
'Mid the fire's absorbing heat:

"In'to elemental dust  
Watch it purely burn away.  
Julia, when we've had our day,  
Chastely so we'll pass, I trust!"

And there is surely a very powerful beauty in these linked triplets, where a lover's passion pours rapidly over from line to line in the eagerness of adoration: "Suavis et Decora."

"Like a willow, like a reed,  
Is my love's grace  
And her face

"Like a soft, pale-petalled rose:  
And her breast,  
Like the rest

"Of a snowdrift, calm and white:  
And to kiss there!  
Ah! what compare

"Can I find in rhyme for that;  
Where is Love's own  
Jewelled throne?"

Many of the other poems have a like delicate beauty: one or two dwell pleasantly upon town and country, their allurements and good gifts, though with an humane, urbane leaning towards the busy, living town, in the spirit of Lamb.

The "divine" poems are mainly carols, and that in the more ancient sense; they are less hymns and spiritual songs than vivid pictures and narratives. Like old woodcuts and etchings, they show us the appealing elements of the Christmas scene and season: the stars glitter from the black night, the snows lie still and cold, icicles hang from the thatch eaves of the stable: here run or kneel the shepherds, there the heavenly host breaks into song and glory.

"Deep and hard the snow lay;  
Deep was the ice on the water-way;  
Deus misericordiae!  
On their frozen fingers the shepherds blew,  
And the wolf-skins tighter round them drew.  
God, how the wind cut! huddled low,  
Herdsmen and herds lay shelt'ring so.

Deus misericordiae!  
Venti furorem reprime,  
Ne pereamus frigore.

"Suddenly, hark! what sound breaks?  
And the heaven's aglow with golden flakes,  
Archangelorum Domine!  
As the quiv'ring tongues of a mighty fire;  
From the midst whereof, in choir on choir,  
What Sons of the Lord of heaven and earth,  
Are these, that herald a God's birth?  
Archangelorum Domine!  
Mortalium quis intima  
Spectabit, lux tremenda, te!"

This piece, "for a drawing by Flaxman," is full of a "tender grace" and simplicity:

"In what low estate  
Lies the God of all!  
Cattle in their stall  
Round about Him wait,  
And His sweet Mother.

"Who are these that come;  
Kneel, and bow the head,  
Round His rude bed?  
Earth, or Heaven, their home?  
Say, sweet Mother!

"Child or angel? Who  
On this blessed night  
Is it, till the light  
Shareth watch with you  
Quietly, sweet Mother?

"What is left unsaid,  
Ask not. Spirits pure  
Only may endure  
Watch at this Child's bed  
With His sweet Mother.

"Grant us, Child, Thy grace,  
With child's or angel's heart  
How to do our part!  
Grant us here a place  
With Thy sweet Mother!"

The finest of the devout poems, perhaps the finest thing in the book, is a *Canticum* to the honour of the Blessed Virgin, which rings with a wonderful haunting melody:

"Mother of God on high!  
We kneel at thy feet, dear Maid and Mother,  
Who hast borne us God for our very Brother.

"Mother and Maid! we lie  
Here at thy feet, who cry to thee, love thee:  
Praising none but the Lord above thee.

"Mother of God's own Child!  
We, who are called by His Name, belong to  
thee;  
We, thy children, chaunting our song to thee.

"How may we pass alive  
Through the desert world, but with thee, the  
Rose of it?  
By thy fragrance stayed, till the dim, parched,  
close of it."

But it is almost unpardonable to mutilate so lovely a poem by partial quotation. In all these poems there is an excellent courtesy of air, a restraint amid the rapture, a severity above the passion, a kind of classic sobriety controlling all quaintness of conceit and fervour of emotion. Arresting as they are, they do not arrest us by sharp, single felicities and audacities, but by the chaste composure of the whole: a fundamental seriousness and gravity, even in the lighter pieces. In a word, it is a book full of "a fine, old-fashioned grace," achieved through "art's delays": it is artist's work, and of a rare quality.

LIONEL JOHNSON.

*In Stevenson's Samoa.* By Marie Fraser.  
(Smith, Elder & Co.)

STEVENSON'S life in Samoa, ending with his burial on the high peak of Vala, will certainly inspire a sort of literature of its own. The career of a famous man—author, soldier, or statesman—is always tempting material; but unfortunately very indifferent writers have no hesitation in making use of it. One takes up such volumes with a melancholy dread, nor does the reading, as a rule, go far to better one's ill-humour. A great name on the title-page is supposed to shield the bungler, to cover incompetence with a most laudable excuse. Enthusiasm is but seldom the parent of veneration: only his equals hesitate to write about a notable contemporary lately dead, for they alone can fathom the depth of the loss.

Miss Fraser, however, has written a very bright and pleasant little book, though judged by ordinary critical standards it is, perhaps, not literature. Yet it would be hard to suggest a better method than the one she has adopted. Each chapter has about it the unstudied charm of a gay, tender, witty letter, written by a cultured and observant gentlewoman, describing the strange scenes and peoples that surround her in her new home. The book is delightfully discursive, full of high spirits, of slang kept within bounds. Miss Fraser treats the public as though it were a personal friend, and the public ought to be, and will be, grateful exceedingly. Quite apart from its other merits, the book teaches the taciturn English traveller a wholesome lesson. The authoress never speaks superciliously of the natives, never laughs at them except good-humouredly, never resents being chaffed in return, and is enthusiastic about their courtesy, hospitality, and kindness of heart. As a consequence, she got to know the islanders well, to number many of them among her intimate friends. The novelists, even Stevenson himself for the most part, give us only descriptions of the life where native and trader meet. The stories, though interesting, are somewhat shameful reading. Not the least fascinating pages of *In Stevenson's Samoa* have nothing to do with Tusitala, but tell us of Monkey and her husband from the Solomon Islands, of Mafulu placidly thinking over his wife's desertion, of Mafulu's fifteen-year-old "father," "uncle," brother," the incomparable cook Tuvala.

The Stevenson chapters are delightful, too, and give us a capital portrait of the exiled novelist. His kindly courtesy to the natives, his care not to offend their prejudices, his generosity, are revealed in story after story; and their devotion to him was magnificent. Here is one characteristic story, never before told, I fancy. An old warrior chief, Avau, accompanied by his son Lefau, and his retainers, sought Vailima, bearing offerings to Stevenson and his wife.

"The old chief lived many miles away, but the fame of the wonders of Vailima, and the great esteem in which the writer of tales was held by the natives, had penetrated to his remote village, so that morning he had landed from his boat at Mulinu Point, and had then pro-

ceeded on foot to pay his respects to the great man of Vailima. The baskets of fruit were a kind of peace-offering, and then, after the kava had been served, the old chief revealed the object of his visit, which was to request that his son Lefau might be taken into the service of his host for a short time, as a little experience of that kind was all that was necessary to render his education complete. It was a patriarchal scene altogether—the dignified old chief, the retainers with presents, and the handsome son looking eagerly to Tusitala to grant his request."

There had been some trouble in the Stevenson household owing to the laundress not being well-born, and therefore offensive to the house-boys. So,

"after some demurring and a good deal of talk, it was decided, to the great joy of Avau and Lefau, to take the latter for a short time on trial; and the father took leave of his son with many oburgations that he should behave in every way befitting a youth of good family, and prove a credit and an honour to the illustrious Tusitala, who had been good enough to receive him."

Stevenson's birthday and Christmas parties seem to have been almost royal functions, and were attended by the noblest of the islanders. There is a touching incident recorded of him at the last Christmas gathering held at Vailima. A pink Cupid at the top of the Christmas-tree was the success of the entertainment; and when the guests had gone he remarked, "Now, look here! let us remember to have Cupids to go all round among our people next year."

I dare not quote more because Miss Fraser's book is so short, far too short. But it will be cherished by all lovers of Stevenson's works, and find a place beside them on many a bookshelf. Some day, perhaps, Tamaitai and Matalanumoana will revisit the islands of the Pacific and gather for us a handful of fresh delights. For what we have already received hearty thanks are due to the clever lady who was once toasted by a great chief as "the fair young stranger with blue eyes from over the seas."

PERCY ADDLESHAW.

*St. Paul's Conception of Christianity.* By Alexander Balmain Bruce. (Edinburgh: T. & T. Clark.)

ALTHOUGH of books on Paul and Paulinism the name be legion, this thoughtful and scholarly work by Dr. A. B. Bruce, intended as a companion volume to his work on *The Kingdom of God*, should not be allowed to pass without notice. Dr. Bruce, it is perhaps unnecessary to say, does not write to support a dogmatic system, but as an independent critic; and although his results are evangelical and Pauline, it does not follow that they are always conformed to a stereotyped orthodoxy.

At the outset Dr. Bruce is confronted by a question of great interest, which has given rise to very different opinions among Pauline students: namely, to what extent was there any growth in the mind of Paul in reference to Christianity. The theory of development maintained by Sabatier and others, so far as it is based upon the doctrinal character of the Epistles to the

Thessalonians, is easily shown to be inconsistent both with the chronology of the Acts and with the autobiographical notices of the Epistle to the Galatians; and accordingly the opposite view is taken by Dr. Bruce, that the full meaning of Christianity, as destructive of Jewish legalism, was realised by Paul at the moment of his conversion. Dr. Bruce, however, is evidently not one of those who, in order to make more indispensable the supernatural element in Paul's conversion, would undervalue the influence of circumstances in preparing his mind for the great change; and Paul's religious history is traced with a thorough appreciation of the psychological and other conditions which gave to the vision of the Damascus journey the full meaning which it possessed for the future apostle. That the vision itself grew out of these conditions is not indeed the opinion of Dr. Bruce; but even those who are most strenuous in upholding the supernatural will hardly object to the statement that

"while the objective character of Christ's appearance to St. Paul is by all means to be maintained, it is legitimate to assume that there was a subjective state answering to the objective phenomenon."

Why it should be necessary to maintain the objective character of a vision which, of several persons who were present, nobody saw but one, Dr. Bruce does not condescend to say; but it is certainly a striking view that whatever development took place in Paul's conception of Christianity belongs to the period previous to his conversion, and that "before Christ appeared to him on the way to Damascus He had been revealed in him, not yet as an object of faith, but as an object of earnest thought." Yet it may be suggested that the retirement in Arabia and the three years' interval before the first journey to Jerusalem afforded opportunity for a large expansion of thought, without resorting to the hypothesis that Paul started on his missionary work with only a rudimentary gospel.

For the sources of Paulinism Dr. Bruce relies exclusively on the four great controversial Epistles, not because he rejects the remaining nine, or perhaps has any doubt of their authenticity, but because he considers this limitation due to the present state of critical opinion. If this means that the later Epistles add nothing to the Christology of the earlier ones, exception might well be taken to the assumption from more than one point of view; but there are undoubted advantages in the limitation. In Dr. Bruce's admirably clear and logical exposition of the Pauline system as thus defined, there are naturally many points at which he comes into conflict with other Pauline students; but his own views are generally so reasonable in themselves and so persuasively urged, that they are not likely to rouse serious opposition in an unprejudiced mind. Certainly it is easy to agree with him that "the true key to the Pauline theology is that [Paul's] personality as revealed in a remarkable religious experience"; but this might be admitted without perhaps rejecting so summarily as Dr. Bruce does the influence of Hellenism on Paul's thought. It is here,



however, that we find also the key to Dr. Bruce's interpretation. To him Paul is essentially still "a Hebrew of the Hebrews," one who had been "as touching the law a Pharisee"; and it is in accordance with Hebrew, not Hellenic, ideas that his expressions concerning the *σάρξ* and the *σῶμα* are to be explained. On this point Dr. Bruce's reasoning, if not absolutely conclusive, is thoroughly deserving of consideration. In his chapter on the doctrine of sin Dr. Bruce, it seems to me, blows away whole clouds of controversy as to the meaning of Romans vii., by the pregnant, and surely true, remark that

"the ego that speaks is not the individual ego of St. Paul, but the ego of the human race. It is idle, therefore," he adds, "to inquire whether he refers to the period antecedent to his conversion or to the post-conversion period."

But when he goes on to say of Paul's implied doctrine—that it is impossible to attain to righteousness by personal effort—that "it is a fact that the noblest of men in all ages have accepted his verdict," I find myself compelled to put in a demurrer. From Zeno and Marcus Aurelius down to Emerson in our own time, a whole host of men, who are as much entitled to be called noble as Augustine or Luther have maintained the opposite. It may be that there is a point where the two views coalesce; but assuredly the evangelical doctrine cannot claim a monopoly, if even a majority, of the votes of the better part of the human race.

In his chapter on the death of Christ, Dr. Bruce probably comes as close to the thought of the apostle as any previous writer, though I cannot but think it a very forced construction to put on Rom. i. 18, to say that the revelation of God's wrath there spoken of was nothing else than the death of Christ itself. That God should show His wrath against sin by the slaughter of an innocent victim, however contrary to natural ethics, may not have been an un-Pauline notion; but if Paul had meant this, would he not have expressed himself more plainly, or would he have left it to the Gentiles to discover for themselves a meaning so far from obvious that it has taken nineteen centuries to arrive at it? Dr. Bruce's reply to Prof. Everett's ingenious theory, noticed by me in the ACADEMY (Oct. 21, 1893), seems to me as conclusive as it is courteous.

Dr. Bruce has reserved to an advanced stage in his exposition the important question of the Person of Christ; and with a remark on this point I must conclude this notice. Founding on the words of 1 Cor. xv. 47, *The Man from Heaven*, he seems to say that "Christ, as Paul conceived Him, was human even in the pre-existent state, so that while on earth He was the Man who had been in heaven, and whose destination it was to return thither again." "Human," but in what sense? Not, it may be presumed, as being yet incarnated in a human body. Are we to suppose, then, that the hypostatic union of the two natures—the divine and the human—took place in the pre-mundane ages, or even from all eternity? Dr. Bruce does not say that he himself takes this view; but if Paul

held that Christ was man before he put on flesh in the Virgin's womb, it surely does not "follow," but, on the contrary, makes it all the more difficult to believe, "that he would have no hesitation in calling Christ God." In reference to this point Dr. Bruce discusses briefly, but with the fairness and candour which mark his whole work, the famous text Rom. ix. 5. I must confess for myself that I feel very strongly the grammatical difficulty of the Unitarian interpretation; but, on the other hand, the improbability of Paul attributing not only deity, but supreme deity (*ἐνὶ πάντων Θεός*) to Christ, seems to me so great as to outweigh all other considerations. Certainly, we must all agree in lamenting the absence of punctuation from the Greek of Paul's time.

Of course, it is not likely that Dr. Bruce's exposition of the Pauline system will be accepted as final; but written as it is in a calmly judicial spirit (though not without some fervent passages), and with a thorough appreciation of the views of other scholars, it cannot fail to take a high place in the literature of Paulinism.

ROBERT B. DRUMMOND.

#### NEW NOVELS.

*In Haste and at Leisure.* By Mrs. Lynn Linton. In 3 vols. (Heinemann.)

*The Minor Chord.* By J. Mitchell Chapple. (Chatto & Windus.)

*The Wrong of Fate.* By Lillias Lobenhoffer. (Digby, Long & Co.)

*Dead Leaves.* By M. L. Leone. (Digby, Long & Co.)

*The Hispaniola Plate.* By John Bloundelle-Burton. (Cassells.)

*A Malicious Threat.* By S. B. Miller. (Alexander Gardner.)

*The Mahatma.* (Downey.)

*The Sphinx of Eaglehawk.* By Rolf Boldrewood. (Macmillans.)

THE most extraordinary feature of *In Haste and at Leisure*, over the three stout volumes of which Mrs. Lynn Linton spreads the passionate indignation against the Wild Woman which has already done duty in innumerable magazine articles, is the difficulty experienced by Mrs. Phoebe Barrington-Surtees in keeping any dress upon her back. In the end, being foolish enough to fall in love with her husband, she gives up painting, smoking, and undressing, and appears in clothes which Mrs. Lynn Linton describes as "decent"—and then ceases to be interesting. There is, of course, a great deal of cleverness in these volumes. The Romeo-and-Juliet marriage of Phoebe and her lover Barrington in the beginning is very prettily told; and there is a good deal of genuine—and, truth to tell, conventional—pathos in the close of the story. But as a whole, and even when regarded as a pamphlet against Wild Women, *In Haste and at Leisure* is not a success. It is full of strain and violence. One is quite certain that the Excelsiorites—Phoebe and her female allies—are grotesque caricatures. Is there any reason why "emancipated"

femininity should be associated with horsey vulgarity and the arts of the importunate courtesan? Phoebe, for nine-tenths of the story, appears to be but playing a part. She is herself in the beginning when she delights openly in her runaway marriage; and in the end, when having discovered that her lover and ally in the Excelsior crusade is a scoundrel as well as a journalistic cad of the lowest type, she seeks to do her duty by her husband, although she sees that he has ceased to care for her. Of the male characters in the story Barrington is the best. But he takes his Wild wife a little too seriously.

*The Minor Chord* is a delightful story in its way. Although rather too long-drawn out, it is a very palatable mixture of simplicity and superstition, music, misery, and laughter. The earlier struggles of the future Madame Helvina and her parents in Iowa, having for their object nothing more heroic than the keeping of the wolf from the door, are admirably told. Minza's marriage with Bob Burnette is the blot upon the story, even although it introduces the reader to a kind of American journalism of which little has been heard since the earlier of Mark Twain's works. It is unreal from the beginning, and becomes farcical when Bob turns mad and goes up in a balloon. One gets a little tired, too, of the Minor Chord, which is always struck by way of signal for some disaster. Speaking generally, what is personal to the prima donna in the story, in the way more especially of a love affair, is unsatisfactory: what is impersonal, or but the record of business experiences, is excellent. Such realism as the book possesses is irreproachable. If it be a first effort, it is eminently to the author's credit.

*The Wrong of Fate* is a story of the rather familiar "domestic melodrama" type, written, however, in a manner which is quite unconventional. A certain weakly sentimental girl marries first one of her lovers, Ralph Fairlie, and then another, Dr. Seytoun. Unfortunately, however, she does not make it quite certain that her first husband is dead before she takes a second to herself. Ralph Fairlie is, indeed, not only supposed to be dead, but has actually been buried. Nevertheless, he turns up in due course, in the married life of the Seytouns as a broken-down, half-imbecile creature, of the name of Cash. Dr. Seytoun, after a busy time as a village reformer in England, dies in blissful ignorance of the fact that he has been living in a state which is not that of wedlock. Cash, however, has made known the interesting but appalling fact that he is Ralph Fairlie to the doctor's strong-minded sister, Miss Elizabeth Seytoun; and she manages to bring about a thrilling interview between her sister-in-law and the true and only husband. This is practically the plot of *The Wrong of Fate*; for although Ethel, one of Ralph's children, has a rather interesting story of her own, it is quite subordinate to the tangle in which her father, her mother, and the doctor are involved. The author has written, however, mainly to show by her portraits of the

sisters Seytoun that she can draw Scotch maiden ladies. These ladies—especially the younger Miss Elizabeth, who rules her brother and his wife—are a trifle too noisy and eruptive, and their dialect is sometimes decidedly wild. But they are not without genuine Scotch character and rough-tongued kindliness.

It may at least be claimed for *Dead Leaves* that the melancholy woman who figures in it—"heroines," of course, are now out of fashion—is quite up-to-date. She is a woman with a past, and enters with her eyes open, but quite inevitably, upon a melancholy future. Let there be no mistake about the Principessa Laura Montecco, of whom two comparatively sane men—Clarence Ashton and Guiliano Solario—write endlessly and idiotically in their diaries. When Solario meets her, she is smoking a cigarette, and declares that "vulgarity" is "part of her programme." She is a widow. Her husband was a kind, commonplace Italian. But she preferred to him one Richard Morland, an English merchant, whom he had invited to his villa. The *liaison* that follows does not end in the marriage of the Principessa to Morland, even although Laura's husband dies at what appears a convenient time. She writes out her story, places it before both Clarence and Guiliano, and then, being poor, marries Clarence, who is rich.

*The Hispaniola Plate* suggests *Treasure Island*; and Mr. Bloundelle-Burton would probably not object to be styled a disciple of the late Mr. R. L. Stevenson in style as well as in choice of subject and plot. All the same, he has written a strong and fascinating story; and in making 1893 the sequel to 1693, and giving us a second Crafer and a second Alderly, has proved that he is by no means lacking in inventive power. But the masterful Phips who figures in the first treasure-hunt is, indeed, a hero after Stevenson's own heart, although without blackguardism. He revels in difficulties; and when it falls to him, as it does twice within this book, to quell a mutiny, he literally rises to the occasion in a manner which shows that he had the making, if not of a Nelson, certainly of a Beubow, in him. It must be admitted, however, that the treasure-hunting "business" in the latter part of the book, when the second Crafer, the descendant of Phips's comrade in arms, appears on the scene, is artificial and melodramatic; that the death by the teeth of sharks of the second Joseph Alderly—though being a murderer and a drunkard he richly deserves such a fate—is lamentably conventional; and that the "In Arcady" passages between the younger Crafer and the sister of Joseph Alderly lack inspiration of the Lucy Desborough sort. Mr. Bloundelle-Burton, however, has created Phips, and that is a sufficient achievement for one book.

The author of *A Malicious Theft* informs us that he has been enabled to pen this book through "an enforced retiral from commercial work, on account of feeble health," and there is undoubtedly an air of amateurishness in his writing. But he has a warm love for the West of Scotland, and

has here produced a story of middle-class life in Glasgow, with a background of Clyde scenery, which is more readable than most books of the kind. The plot is rather conventional, it is true. The malicious theft, which causes a good number of tears before the book is ended, is of a very familiar sort, and is committed to satisfy a very familiar and petty malignity. Arthur and Gladys Fairlie, too, are obviously also the typical young couple who triumph over all difficulties, including the machinations of their enemies, whose goodness Mrs. Burnett Smith has rendered almost classical and heroic. But their author likes them so much, and is so hearty all throughout his book, that one hesitates to find fault with him.

Is the author of *The Mahatma* a believer in Theosophy or not? It is impossible to get an answer to the question from the book itself. On the one side there is the undoubted swindling done in the name of Theosophy by the impostor of a Countess and her accomplice, Mrs. Fleeting Montgomery, who are found out by Daphne St. Royal and her friend Mr. Gray. On the other side there is Morial, who, although he is represented chiefly in the light of a Mephistopheles, is nevertheless a very marvellous fellow, and has the powers of a (real) Mahatma. He is beaten in the long run, it is true, by the Spirit of Good; but even in his final discomfiture he is able to do his disciple and victim, Julian Arundel, to death. Until this question is answered, it is impossible to say anything more of *The Mahatma* than that it is a rather dreary story, written in a commonplace style, relieved here and there by purple patches. The best thing in it is the escape of Julian Arundel from certain terrible prosing "murderers," with the help of Morial and his horse. The Countess and Mrs. Fleeting Montgomery are also fair examples of the female trickster, who in these days takes to "spooks" as formerly she took to husband-hunting.

Rolf Boldrewood always writes well; *The Sphinx of Eaglehawk* proves that he is more successful in a short story than in a long one. Even his best three-volume books—such as *A Modern Buccaneer*—illustrate his great weakness for dissertations, as well as his great strength: his capacity for the patient delineation of characters that have something more than a basis of reality. Above all things, this short story justifies its name; for the girl who plays the title-role, and who is a divinely beautiful and virtuous barmaid, is in every respect what a heroine ought to be. She suggests repose, dignity, and a self-respect which even the rudeness of a wild Australian mining community cannot impair. Then she has a lover who is really worthy of her, and above all things is sufficiently mysterious. Perhaps the villain, Juan Montana, is rather too familiar a combination of sensuality, vulgarity, and unscrupulousness; but he has also resolution enough to keep his purposes to himself, and for this reason he exerts a sort of eerie fascination on the reader who is not too curious to inquire into his motives. But, by way of foil to Montana,

we have a wonderful—an almost too Scotch—Scotchman, who plays the part of a very uncouth guardian angel to the divine barmaid. *The Sphinx of Eaglehawk* will, however, be found especially delightful on account of the movement of the story generally, the well-kept murder mystery, and the accuracy—as of good landscape photography—of the various scenes of Australian life. This story, in fact, recalls the best of the old "Maga" tales.

WILLIAM WALLACE.

### THREE BOOKS ON NORTHERN ENGLAND.

*Household Tales, with other Traditional Remains.* Collected in the Counties of York, Derby, Nottingham, and Lincoln. By Sidney Oldall Addy. (Sheffield: Pawson; London: David Nutt.) No collector of English popular tales will ever be able to reap a harvest comparable to that garnered by the brothers Grimm in their immortal *Kinder- und Hausmärchen*. A century ago, perhaps, this would have been possible; but there can be no doubt that the spread of education and the diffusion of cheap literature have had a powerful effect in accelerating the disappearance of the traditional lore which was once current in rural England. It is greatly to the credit of Mr. Addy's diligence that he has been able to record, chiefly from actual hearing, as many as fifty-two "household tales" still surviving in the north Midlands. That they are, for the most part, deplorably dull is not the collector's fault: indeed, we are disposed to count this to him for righteousness, as it shows that he has resisted the temptation to render his stories attractive by picturesque or humorous touches of his own. The "household tales," however, are not the most important part of the volume with regard to either bulk or interest. Mr. Addy has brought together a large number of details relating to popular superstitions, customs, and sentiments, collected in South Yorkshire and the adjoining counties. Some of these are extremely interesting. On the borders of Yorkshire and Derbyshire, for instance, it is believed that just before a death there is sometimes seen an apparition of three tall, thin women, each bearing an hour-glass, accompanied by a man with a scythe, and by another man three yards high, carrying an oak-tree, young or old according to the age of the doomed person. Some specimens of traditional ballads and songs, with the tunes to which they are sung, also deserve attention. We cannot always accept the ingenious mythological theories put forth in the Introduction; but the author's comparisons give evidence of wide reading, and are often worth consideration. If Mr. Addy is here and there too fanciful for our taste, he does not appear to have allowed his favourite hypotheses to distort his representation of facts. We cordially recommend this interesting book to all students of folk-lore.

*The Wonderful Wapentake.* By "A Son of the Soil." (John Lane.) The "Wonderful Wapentake" is the Yorkshire Wapentake of Osgoldcross, whose locality is best indicated by saying that within its boundaries lie the two important towns of Pontefract and Goole. With these centres of busy life, however, Mr. Fletcher concerns himself not at all, save when a passing memory of the "three hundred thousand men a few miles off" serves to heighten, by contrast, the calm of the nature he loves. It is not for often-painted landscapes or world-famous antiquities that Osgoldcross Wapentake is "wonderful"; its



wonder and beauty lie rather in the commonplace things of everyday, revealing themselves to the close and loving observer. Mr. Fletcher divides his essays into three groups—"Men and Women"—hard-handed toilers, with the simple pathos of elementary passions and sorrows; "The Mighty Mother," with descriptions of shy wild creatures and of the changeful drama of day and night, spring and autumn; and lastly, "Highway and Byway"—vivid pictures of harvest-fields and woodland paths and wayside inns, or of the Great North-road, both as it was formerly, when alive with the bustle of coach and chaise, and as it is now, deserted, except for market-going farmer or wandering tramp. Some of these graceful prose poems, such as "The Land by Moonlight" and "The Woodman Abroad," are worthy of the pen of Richard Jefferies; while in others, notably "In Places where they Sing," the Yorkshire villagers may take a place beside the inhabitants of Dr. Jessopp's East Anglian Arcady. The author is, however, less successful when he attempts imaginary conversations of animals and birds. To render this sort of thing endurable, the light touch and dramatic insight of a Hans Andersen or a Rudyard Kipling are needed; and it must be confessed that we feel inclined to yawn over Mr. Fletcher's *fin de siècle* robins and sheep-dogs, who criticise Wordsworth and discuss philosophy. Again, there is too much suggestion of rustic comedy in such papers as "Little Pink Toes" or "Going into the House." We seem to smell the oil of the foot-lamps and to hear the rustle of the descending curtain. Nevertheless, there is genuine pathos in the description of the old couple about to leave their cottage home for the chilly hospitality of the workhouse, all their children being dead except the youngest, and "He were rather a wild 'un, were Tom; and, ye see, he went off at last, and we niver seen or heard on him sin' then. I expect he's dead long since." Here we at once resign ourselves to the advent of the inevitable "black-bearded sailor," who knocks at the door three pages further on. But it would be ungracious to find further fault, where there is so little that calls for anything but praise; for it may be truly said that the worst thing about the book is its title. Neither should we conclude without a mention of the engravings, which greatly enhance the charm of Mr. Fletcher's attractive volume.

*Flamborough Village and Headland.* (Simpkin, Marshall & Co.) All who have visited Fliley or Bridlington are familiar with the bold outline of Flamborough Head; and the headland itself, with its fine view and wonderful sea caves, well repays a visit. This pretty volume, well printed and illustrated, will be found a handy and excellent guide-book to the village and neighbourhood. The chapters are contributed by various writers, among the most interesting being that upon "The Antiquities," which contains a description of the so-called Danes' Dike. This mighty earth-work of some prehistoric people, extending across the neck of the headland, must have made the promontory into an almost impregnable fortress or burh. In the chapter, "How Flamborough was Peopled," by the Rev. W. H. Abraham, there are some unsatisfactory guesses as to the etymology of the name of Flamborough, though the untenable theory that it was the "beacon" or Flame burh is rightly rejected. The Domesday form being Flaneburg, the derivation may possibly be from the O.N. personal name Fleini, but more probably from the A.S. *flán*, genitive *fláne*, meaning an arrow or dart, and hence an obelisk. This etymology would be explained by the conspicuous needles of chalk, called The Stacks (stakes), which stand out in the sea at the

extremity of Flamborough Head, like the Needles off the Isle of Wight. In the same chapter Mr. Abraham takes the opportunity of giving a general account of the early Northumbrian kings, where we find the following curious piece of logic. He observes, that

"eleven churches in the diocese of York are dedicated to St. Oswald . . . among these is the church at Flamborough. It is probable, therefore, that it was in or about Oswald's time that the Flamborough fisher-folk received the Gospel."

Perhaps so, but Mr. Abraham does not seem to have considered the startling conclusions to which he would be led if he applied the same argument to St. Moisé at Venice, or even to the Madeleine or St. Paul's. The various chapters on the local birds, plants, seaweeds, shells, and geology are written by competent authorities, and will prove of interest to visitors, though it cannot be said that either the collection of folk-lore tales or that of epitaphs from Flamborough churchyard contain anything very striking. The volume closes with some curious poetical effusions, where doubtful etymologies jostle marvellous metaphors, as in a sonnet where we are told that "wondering tides clap hands of awe," a phenomenon hitherto unrecorded on other parts of the coast.

#### NOTES AND NEWS.

WE are glad to hear that Messrs. Macmillan & Co. have in the press a collection of *Miscellaneous Studies*, by the late Walter Pater. Like the recent volume of *Greek Studies*, it will be edited by his friend, Mr. C. L. Shadwell.

MESSRS. LONGMANS announce that they will issue in the summer a new monthly devoted to sports and pastimes, to be called the *Badminton Magazine*, under the editorship of Mr. Alfred E. T. Watson. It will be based on the same lines as the "Badminton Library," paying close attention to current events; and it is also proposed to include sporting fiction. Each number will contain 144 pages of letterpress, and will be fully illustrated.

MR. MACKENZIE BELL is writing a book on Christina Rossetti, which will be largely a critical study based on a detailed survey of her work. The opening chapter will contain some biographical information and personal reminiscences; while subsequent chapters will be devoted respectively to her general poems, her religious poems, her books for children, and her religious prose volumes. In the concluding chapter an attempt will be made to estimate her place as a writer. As showing the development of her genius, special attention will be given to the volume of *Verses* privately printed by her grandfather in 1847, when she was sixteen years old, and to her contributions to *The Germ*. Mr. Bell's intention is to make his book popular enough to become to some readers an introduction to Christina Rossetti both as poet and prose writer.

MR. GEORGE ALLEN has in the press, for publication at the end of April, an edition of Marmontel's *Contes Moraux*, selected and retranslated by Mr. George Saintsbury, with a biographical introduction and critical review of the whole of the tales. Mr. Saintsbury bases the interest in Marmontel as a writer on his great wit, his acute reasoning faculty, his imagination, and his possession of lore considerable for his time. He was among the first to hit the mood which was so prominent in the last quarter of the eighteenth century—a mood which made up its ideal of human life out of a curious blend of sceptical curiosity, human kindness, especially in the matter of family affections, enjoyment of society, admiration of

liberty and progress, a sort of rather vague and undogmatical religion, and a great adoration of "virtue." This edition of the *Contes Moraux* will be illustrated by Miss Chris Hammond.

MR. ELLIOT STOCK announces for early publication *The World's own Book; or, the Treasury of à Kempis*, by Mr. Percy Fitzgerald. The work incidentally gives an account of the chief editions of the *Imitatio*, with an analysis of its methods, and is illustrated with several facsimiles of pages from MSS. and early printed editions.

MR. T. FISHER UNWIN is issuing this week *Reminiscences of Richard Cobden*, by Mrs. Salis Schwabe, with a preface by Lord Farrer, and a photogravure portrait. The book, which appeared in French in 1879, contains public speeches and addresses, besides much interesting correspondence now published for the first time in England.

MESSRS. W. H. ALLEN & Co. will publish on Monday next *The Life of Prince Bismarck*, by Mr. Charles Lowe, with a portrait, being the second volume of the "Statesmen" series.

THE Religious Tract Society will publish immediately *Madagascar of To-Day*, by the Rev. W. E. Cousins, who has been an agent of the London Missionary Society in the island for more than thirty years.

THE Society for Promoting Christian Knowledge will publish shortly two additional volumes of the "Chief Ancient Philosophies" series: *Platonism*, by the Rev. T. B. Strong, of Christ Church, Oxford; and *Neo-Platonism*, by the Rev. Dr. Charles Bigg. The society has also in the press for early issue an addition to the "Dawn of European Literature" series, *The Greek Epic*, by Prof. Warr, of King's College; *The Religion of the Crescent: its Origin, Strength, Weakness, and Influence*, by the Rev. W. St. Clair Tisdall, who is a student of Mohammedan literature; *Some Notable Archbishops of Canterbury*, by the Rev. Montague Fowler; and *The City of the Living God*, by the Rev. Dr. Eagar; also a series of fourteen small books, entitled "Helpful Hints for Hard Times," each of which has been written by an expert, and is intended to enable those who live on the soil to obtain more out of it.

THE second library edition of *A Drama in Dutch*, by "Z. Z.," having been exhausted, Mr. Wm. Heinemann is issuing a popular edition in one volume, which will be ready about April 2. Although it has now leaked out that the initials "Z. Z." were adopted by Mr. Louis Zangwill to prevent prejudiced comparisons with the work of his brother, Mr. I. Zangwill, still the author will publish his next book—an ambitious psychological novel due in the autumn—under the same initials, as the only way to combat a confusion which has already begun between himself and the author of "Children of the Ghetto."

THE first of Messrs. Hutchinson & Co's new series of short novels in one volume will be ready in about a fortnight. It is by the author of "Beggars All," and its title, *The Zeit-Geist*, has been adopted as that by which the series is to be known. The volumes of the "Zeit-Geist Library" will be issued at a cheap price and convenient for the pocket, and will be in most cases by well-known writers. Among future volumes will be a translation of "Gyp's" popular story, *Le Mariage de Chiffon*, and new works by Mr. Frankfort Moore and the author of "A Yellow Aster."

JOHN STRANGE WINTER's new story, *The Major's Favourite*, and *The Plaything of an Hour*, and *Other Stories*, by Mrs. Edward Kennard, will be published next month by Messrs. F. V. White & Co.

Messrs. FREDERICK WARNE & Co. announce the following novels for publication this spring: *Under Fire*, by Captain Charles King; *A Cruel Dilemma*, by Mary H. Tennyson; *Paul Heriot's Pictures*, by Alison McLean; and *Doctor Dick, and Other Stories*, by Silas K. Hocking.

A NEW story by "Gem," entitled *A Fatal Sofa*, dealing with life in India, will shortly be published by Mr. T. Fisher Unwin.

MESSRS. OLIPHANT, ANDERSON, & FERRIER will issue this week a new volume of their "Golden Nails" series, entitled *Silver Wings, and Other Addresses to Children*, by the Rev. Andrew G. Fleming, editor of the Children's Magazine of the United Presbyterian Church.

*The Governor's Guide to Windsor Castle*, by the Marquis of Lorne, already announced in the ACADEMY, will be issued by Messrs. Cassell & Co. before Easter.

MR. HENRY NORMAN'S new book, *The Peoples and Politics of the Far East*, published early in the week by Mr. Fisher Unwin, has already run through its first edition of a thousand copies, and a second edition is to be issued shortly.

THE new edition of Mr. P. Hay Hunter's *James Inwick, Ploughman and Elder*, to be published shortly by Messrs. Oliphant, Anderson, & Ferrier will include a glossary, which the author is now preparing.

MOST of the best-known publishers of elementary school-books have signed a memorial, addressed to the Vice-President of the Committee of Council on Education, complaining of the serious loss that will be entailed on them, and also on the public, by the changes in the history-syllabus of the Code for the present year.

MRS. EDMONDS, who will be known to readers of the ACADEMY by her contributions on Modern Greek literature, has been elected an honorary member of the Parnassos, the chief literary and philological society at Athens.

At the meeting of the Ethical Society, to be held at Essex Hall, Strand, on Sunday next, Mr. Leslie Stephen will read "Notes on the Life of Robert Owen."

At the meeting of the Anglo-Russian Literary Society, to be held at the Imperial Institute on Tuesday next, Mr. W. F. Kirby will read a paper on "Fetichism in Finland and Esthonia." Members of the Folk-Lore Society are invited to be present.

WE have received the thirteenth annual report of the American Dante Society (Boston: Ginn), of which Prof. C. E. Norton is president. Among the members, who are not very numerous, we notice the names of five residents in England; while of the five honorary members, two are English. Attention is called to Prof. Willard Fiske's recent gift to Cornell University of one of the most important collections in the world of books on Dante. This, with the Society's own collection, in the Harvard College Library, gives American scholars unsurpassed opportunities for the prosecution of their studies. The society hopes to take more active measures in the matter of publication. A good deal has already been accomplished by members towards compiling a Concordance to the lesser Italian works of Dante, similar in plan to Dr. Fay's Concordance to the *Divina Commedia*; and it is proposed, in the near future, to undertake a Concordance to the Latin works. Other projects suggested are: the systematic publication, with English translations, of the vision-literature of the middle ages; the publication of extracts from the works of the Schoolmen and Chroniclers illustrative of Dante; and a

revision of Blanc's *Vocabolario Dantesco*. The present report is rendered permanently valuable by the addition of an index of proper names in the prose works and Canzoniere of Dante, compiled by Mr. Paget Toynbee, which fills twenty-eight pages. It will be remembered that Mr. Toynbee also contributed an index of proper names and important subjects to Dr. Moore's Oxford edition of all Dante's works. Both these indexes may be regarded as introductory to the Dante Dictionary, which he is engaged upon for the Clarendon Press.

IN the April number of the *Leisure Hour*, J. M. has a short article on "Happy Quotations in Parliament." Referring to Walpole's historic blunder of "nullae pallescere culpa," he dwells upon the importance of knowing Latin and quoting it accurately; and then, on the same page, he puts into the mouth of Sir Robert Peel the "well-known" line from Horace:

"Hanc veniam damus petimusque vicissim."

#### UNIVERSITY JOTTINGS.

THE senate of Glasgow University has resolved to confer the degree of LL.D. upon (among others) Mr. J. G. Fraser, Mr. W. E. H. Lecky, Prof. T. E. Thorpe, and Surgeon-Major L. E. Waddell; and also the degree of D.D. upon the Rev. G. W. Lawes, of British New Guinea.

AT the first meeting of Congregation to be held at Oxford next term, a statute will be promulgated establishing a professorship of anthropology, to be held by Dr. E. B. Tylor during the tenure of his readership. The stipend remains the same; but the regulations as to lecturing are modified, to the extent that he will henceforth be required to lecture only in two of the three terms of the academical year.

THE council at Cambridge recommend the addition of a clause to the university statutes which will empower the Senate to deprive of his degree and of all his privileges any graduate who has been sentenced to penal servitude or imprisonment for a crime which renders him unfit to be a member of the university.

THE delegates of the common university fund at Oxford have re-appointed Mr. R. W. Macan to be reader in ancient history, and Mr. F. Madan to be lecturer in mediaeval palaeography.

MR. THOMAS RALEIGH has been nominated a delegate of the Clarendon Press, in the place of Bishop Stubbs, who has been elected a perpetual delegate.

ABSTRACTS of the accounts of the several colleges have been published in the *Cambridge University Reporter*. As was the case last year, we observe that Downing is again unable to provide anything for its head or its fellows, and only £200 for its scholars. Yet the income from estates amounted to about £3237, out of which no less than £1422 was devoted to repairs, management rates, and taxes. Out of the total corporate income, £556 was expended on establishment, £357 on college servants, and only £250 on college officers. In contrast to this, take Trinity, which receives from its estates just £51,000, but required to transfer £1400 from a reserve fund, in order to balance its accounts. Among the items on the expenditure side, we notice £2789 for augmentation of benefices and £2118 for chapel, as compared with only £1467 for library. We also observe that Trinity has neither lands nor houses on beneficial lease, and only £188 from copyholds; while exactly half the total income is derived from tithe rent-charges.

WE quote the following from the annual report of the Fitzwilliam Museum Syndicate at Cambridge:—

"Among the gifts made to the museum the following may be specially mentioned: Two pictures, an 'Entombment' by an artist of the Spanish school, and a 'Portrait' by an artist of the school of Holbein. These were presented by the family of the late Dean Butler, of Lincoln. Seven medals, three of gold, two of silver, and two of bronze, presented, together with an album of sketches, by the late Prof. Cayley. A crucifix in bronze, ebony, and tortoiseshell, of the school of John of Bologna, presented by the Rev. D. Nicols. A MS. copy of the Statutes of the Order of the Garter, written for Thomas H. lles, Duke of Newcastle, sometime Chancellor of the University, presented by the Earl of Chichester.

"The principal purchases have been the following: Two MS. Psalters of German work, purchased at the Howell Wills sale. A collection of Oriental coins, glass weights, inscriptions, and miscellaneous antiquities, purchased from the executors of the late Prof. W. Robertson Smith. An Egyptian scarab of lapis lazuli, purchased from Mr. Robert Day.

"The Syndicate desire to express once more their deep sense of the generosity shown to the museum by Mr. Pendlebury, who has during the year presented to the library 93 volumes of music and 45 pieces of unbound music.

"The Syndicate are unwilling to close this part of their report without placing on record an expression of their gratitude to the memory of the late Mr. Samuel Sandars, who died on June 15, 1894. He was a most constant and liberal benefactor; and his gifts, which include pictures, MSS., printed books, antiquities, and casts of sculpture, are an indication of the warm interest which he took in every department of the museum."

WE quote the following from the Report of the Lincoln and Merton Professor of Classical Archaeology at Oxford:

"On the completion of the ground-floor galleries of the new Ashmolean building, the whole collection of casts from the antique, including many fresh acquisitions, was transferred thither, mounted on pedestals and shelves, and entirely rearranged under six periods: (1) archaic period, down to B.C. 480; (2) transitional period, 480-450; (3) early fine period, 450-400; (4) late fine period, 400-300; (5) Hellenistic age, 300-100; (6) Roman age, A.D. 100 onwards.

"The ground-floor room of the University Galleries was thus left free; and Convocation having voted the sum of £150 for the purpose, the Arundel, Pomfret and other marbles (not including inscriptions) were arranged and mounted in it.

"The collection of sculpture has been enriched by the transfer from the Radcliffe reading-room of two large Roman candelabra, found in the Villa of Hadrian at Tivoli, and presented to the University by Sir Roger Newdigate. These candelabra have been carefully repaired and cleaned. Several reliefs and inscriptions from the basement of the old Ashmolean building have also been incorporated.

"The following sculptures have been presented: A beautiful head of Artemis from a relief, procured at Sunium by the Rev. R. F. Acland-Hood, and given by him in exchange for antiquities provided by Prof. Gardner and Mr. A. J. Evans. An interesting fragment from Sardes, bearing a representation of the Moon-god on horseback, presented by the Provost of Queen's College.

"For the enlargement of the casts collection the Professor had at his disposal not only the annual grant of £150, but also a special grant of £300 made by the delegates of the Common University Fund for the purchase of casts from Athens."

DR. J. RENDEL HARRIS, of Cambridge, has been delivering two lectures at Johns Hopkins University, Baltimore, on "A Journey to the Convent of St. Katherine on Mount Sinai," and "The New Syriac Gospels from Mount Sinai."



## ORIGINAL VERSE.

## GIFTS.

It was not for your heart I sought,  
But you, dear foolish maid, have brought  
Only your heart to me.  
Ah, that so rare a gift should be  
The gift I wanted not!

I asked a momentary thing,  
But 'tis eternity you bring;  
And, with ingenuous eyes,  
You offer, as the lesser prize,  
This priceless offering.

Oh what, in Love's name, shall I do,  
Who have both lost and captured you?  
You will but love me: so,  
Since I too cannot let you go,  
I can but love you too.

ARTHUR SYMONS.

## MAGAZINES AND REVIEWS.

THE March number of the *Economic Journal* (Macmillan), which begins the fifth year of publication, is not quite so interesting as usual. With reference to the facsimile of the "Tableau Economique" of Quesnay, which has recently been issued by the British Economic Association, Herr S. Bauer—the discoverer of the original among the Mirabeau MSS. in the Archives Nationales at Paris—gives a summary of the chief doctrines of the physiocrats, and also prints two unpublished letters of Quesnay to Mirabeau. Then follow two statistical papers: Mr. E. Cannan exhibits by tables the inequality of local rates throughout England, and attempts to discover some economic justification for this inequality; and Mr. W. Smart explains the municipal work and finance of Glasgow, not omitting the "common good." The final article, which is the joint contribution of Mr. C. G. Crump and Mr. A. Hughes, would have been equally appropriate to the *English Historical Review*. It is an elaborate examination of the English currency under Edward I.; and its conclusion is that, during the thirty-five years of his reign, the stock of silver in the country increased (by importation) from about £400,000 to about £1,600,000. Among the Notes and Memoranda, we may mention a summary of the results of M. de Foville's statistical inquiry into rural dwellings in France (which has been already noticed in the *ACADEMY*); a full report of last year's commission in Germany upon the silver question, which becomes of importance in view of the recent vote in the Reichstag; an analysis of Mr. N. G. Pierson's views as to the alleged scarcity of gold; a notice of some recent applications of mathematical methods to political economy; a comparison of the position of capitalists and landowners in Italy; and a survey of the study of political economy in Switzerland.

## CHINESE CHARACTERISTICS.\*

Nanking: Jan. 19, 1895.

At a time when the Western mind is engaged in an attempt to understand the policy and feelings of the Chinese Empire, this volume of well-written sketches is of special value. Many books we have on China, many works of real worth; but by the general public, which prefers a personal acquaintance with the Chinese to all the compilations of historians or students, such a volume as this cannot fail to be highly appreciated, and we hope that it may ere long find an English publisher. Already it has stood

the test of publication, first in the columns of a local journal in China, and now in book form at Shanghai, where at least it could be judged upon its merits.

As to the writer's qualifications for his task, the result will speak for itself, even to the absolute stranger to China; but to one who reads the volume as I do now, surrounded by repeated evidences of its truthfulness, no European voice but my own within reach, it is beyond question that he has rendered most effective service to the student of this country, at home or abroad. Mr. Smith himself can afford to make light of his qualifications:

"The circumstance that a person has lived twenty-two years in China is no more a guarantee that he is competent to write of the characteristics of the Chinese, than the fact that another man has for twenty-two years been buried in a silver mine is a proof that he is a fit person to write a treatise on metallurgy or bi-metallism."

Indeed, this is the case more often than we realise, especially with regard to mercantile and diplomatic residents in Oriental countries, who seldom come in contact with natives, except their servants, unless through an intermediary, and whose relations with those they do meet are rarely of a nature to assist impartiality of judgment. Only last week I heard of an Englishman whose boast was that during twenty-five years spent in a treaty port he had never once entered the native city which the foreign settlement adjoined. Such an instance is but one of many; and in China, if anywhere, this is excusable. For my own part, considerable experience in many foreign countries has led me to the conclusion that few foreigners resident in the East have any trustworthy knowledge of the people among whom they dwell except the missionaries, and of them only those who adopt the native costume. Very few civilians in China could have compiled such a collection of moving silhouettes as these, described by their author as

"merely a notation of the impression which has been made upon one observer by a few out of many Chinese characteristics. They are not meant as a portrait of the Chinese people, but rather as mere outline sketches in charcoal of some features of the Chinese people, as they have been seen by that one observer."

The characteristics of which note is taken and examples are given are: "Face"—fæbly translatable as honour in the French sense of the word—economy, industry, politeness, disregard of time, inaccuracy, a talent for misunderstanding and indirection, "flexible inflexibility," intellectual turbidity, absence of nerves, contempt for foreigners, absence of public spirit, conservatism, indifference to comfort and convenience—as judged by Western standards—physical vitality, patience and perseverance, content and cheerfulness, "filial piety"—a quality essentially peculiar to the Chinese, which embraces both conduct and principles, and includes a wide range of social duties—benevolence yet absence of sympathy, mutual suspicion and lack of sincerity—with which is coupled mutual responsibility and respect for law.

Of the qualities which need an explanation to the stranger the first-named is not the least important; for it is to his fear of losing "face," and not to any abstract ideas of honesty, that the Chinese owes his good name for trustworthiness in business transactions, a virtue which in the eyes of the European merchant places him far ahead of the Japanese, if not considered to be his only redeeming quality.

"To understand, however imperfectly, what is meant by 'face' we must take account of the fact that as a race the Chinese have a strongly dramatic

instinct. . . . Upon very slight provocation any Chinese regards himself in the light of an actor in a drama. . . . A Chinese thinks in theatrical terms. . . . If his troubles are adjusted he speaks of himself as having 'got off the stage' with credit, and if they are not adjusted he finds no way to 'retire from the stage.' . . . The question is never of facts, but always of form. . . . The principles which regulate 'face' and its attainment are often wholly beyond the intellectual apprehension of the Occidental, who is constantly forgetting the theatrical element, and wandering off into the irrelevant regions of fact. . . . Once rightly apprehended, 'face' will be found to be in itself a key to the combination-lock of many of the most important characteristics of the Chinese."

In view of possible complications with China as a result of this present war, the following sentences are of interest:

"The whole history of foreign intercourse with China is a history of auspicion and prevarication on the part of the Chinese, while it doubtless has not been free from grave faults on the side of foreigners. . . ." (p. 263). "The whole subject of the entrance of foreigners into China is beyond the Chinese intellect in its present state of development" (p. 260). "Foreign intercourse with China for the century preceding 1860 was one long illustration of the Chinese talent for misunderstanding, and the succeeding years have not exhausted the talent. The history of foreign diplomacy with China is largely a history of attempted explanations of matters which have been deliberately misunderstood" (p. 61). "The real reason for anything is hardly ever to be expected, and even when it has been given, one cannot be sure of this fact."

As to her present requirements, the writer states:

"China has many needs, among which her leading statesmen place armies, navies, and arsenals. To her foreign well-wishers it is plain that she needs a currency, railways, and scientific instruction. But does not a deeper diagnosis of the conditions of the Empire indicate that one of her profoundest needs is more human sympathy?" (p. 215). "What China needs is righteousness; and in order to attain it, it is absolutely necessary that she have a knowledge of God and a new conception of man, as well as of the relation of man to God" (p. 230).

Of the general qualities of the Chinese—our author objects to the vulgar compound "Chinaman"—Mr. Smith remarks:

"He is what he calls 'heaven-endowed' with a talent for industry, for peace, and for social order. He is gifted with a matchless patience, and with unparalleled forbearance under ills the causes of which are perceived to be beyond his reach. As a rule he has a happy temperament, no nervous system to speak of, and a digestion like that of an ostrich."

Of the abundance of good tales illustrative of this or that peculiar quality, none is more typical than one under the heading "Economy," which tells of an old woman hobbling painfully to the home of a relative a long way off to die there and save the expense of coffin-bearers so far! Indeed, there is not a page but is full of incident; and if the chapter on "Religious China" is a trifle heavy as compared with the rest, it is none the less valuable. In speaking as highly as I do, I have the unreserved approval of a score of good judges on the spot who, with one voice, have answered my inquiries by praising the work. This is the class of book we greatly need on every foreign country.

A careful study of such a volume is a better qualification for judging of Chinese questions as they arise than the perusal of a dozen ordinary works, or even a few months' residence in the country. With this book and Williams's *Middle Kingdom* the English reader may become at home in China.

J. E. BUDGETT MEAKIN.

\* *Chinese Characteristics*. By Arthur H. Smith. (New York: Fleming H. Revell.)

## SELECTED FOREIGN BOOKS.

## GENERAL LITERATURE.

- ACHELLIS, Th. Ueb. Mythologie u. Cultus v. Hawaii. Braunschweig: Vieweg. 2 M.
- AMMOB, O. Die Gesellschaftsordnung u. ihre natürlichen Grundlagen. Jena: Fischer. 6 M.
- ARNST, A. Verfassung des Deutschen Reichs. Mit Einleitg. u. Kommentar. Berlin: Guttentag. 3 M.
- BARTHELEMY-SAINT HILAIRE, J. M. Victor Cousin: sa Vie et sa Correspondance. Paris: Alcan. 30 fr.
- BLUM, H. Fürst Bismarck u. seine Zeit. 4. Bd. München: Beck. 5 M.
- BONNEVILLE DE MARSANCY, L. Autour de la Révolution. Paris: Plon. 3 fr. 50.
- COLLIGNON, A. La Vie littéraire: notes et réflexions d'un lecteur. Paris: Fischbacher. 3 fr. 50.
- ENGELHARD, R. Hans Raphen, ein niederländischer Maler um 1500. Leipzig: Reemann. 1 M.
- FORBES, Gaston des. La Perte d'une colonie: La Révolution de Saint-Domingue. Paris: André. 3 fr. 50.
- FREYSON, J. G. L'Évolution du lyrisme et l'œuvre de Richard Wagner. Paris: Fischbacher. 2 fr.
- GESCHICHTE, die, des Sozialismus in Einzeldarstellungen. 1. Bd. 1. Thl. Stuttgart: Dietz. 3 M.
- MUELLER, L. Literatur- u. kunstkritische Studien. Wien: Braumüller. 4 M.
- SCHERRER, Edmond. Études sur la littérature contemporaine. T. 10. Paris: Calmann Lévy. 3 fr. 50.
- WITTIG, G. K. Neue Entdeckungen zur Biographie d. Dichters J. G. Günther aus Striegau in Schlesien. (1693-1723.) Striegau: Hoffmann. 7 M. 50.

## THEOLOGY, ETC.

- BAUMER, S. Geschichte d. Breviers. Freiburg-i.-B.: Herder. 8 M. 40.
- LAUCHERT, P. Die Lehre d. hl. Athanasius des Grossen. Leipzig: Fock. 4 M.
- THIERSTHAL, F. B. Daniel explicatus. Paderborn: Schöningh. 9 M.

## HISTORY, LAW, ETC.

- ABRENZ, E. Joachim Vadian bei dem Uebergang vom Humanismus zum Kirchenstreite. St. Gallen: Huber. 2 M.
- ADVENTURES d'un Marin de la Garde Impériale, prisonnier de guerre sur les pontons espagnols dans l'île de Cabrera. Paris: Guillaumin. 3 fr. 50.
- BENJAMIN, A. Geschichte der Oberlausitzer Reichstadt Löbau bis zur Teilung Sachsens 1815. Löbau: Oliva. 2 M. 50.
- CARROL, le Dr. Le Maréchal de Saint-Arnaud en Crimée. Paris: Trepo. 7 fr. 50.
- CARDINAL V. WIDDERN, G. Deutsch-französischer Krieg 1870-71. 2. Thl. 1. Bd. Berlin: Eysenschmidt. 6 M.
- COIGNET, Mme. C. Catherine de Médicis et François de Guise. Paris: Fischbacher. 2 fr. 50.
- D'AYNEL, le Vicomte G. La Fortune privée à travers sept siècles. Paris: Colin. 4 fr.
- LEBLANC, W. Récits de ma Vie, d'Adventures et de Navigation. Paris: Plon. 7 fr. 50.
- MARTINET, André. Le Prince impérial (1856-1879). Paris: Chailly. 7 fr. 50.
- MASCHKE, R. Das Eigentum im Civil- u. Strafrechte. Berlin: Waltenbach. 7 M. 50.
- ORTSMANN, P. Der Vergleich im gemeinen Civilrecht. Berlin: Heymann. 7 M.
- PUBLIKATIONEN der Gesellschaft f. rheinische Geschichtskunde. XI. 1. Bd. Düsseldorf. 15 M.
- REUSS, Rod. L'Alsace pendant la Révolution française. II. Paris: Fischbacher. 8 fr.

## PHYSICAL SCIENCE AND PHILOSOPHY.

- FRIESE, H. Die Bienen Europa's. 1. Thl. Schmarotzerbienen. Berlin: Friedländer. 9 M.
- MEYER, A. B. Zwei neue Paradiesvögel. Berlin: Friedländer. 8 M.
- SCHLEIERMAYER, R. Der Geist der neueren Philosophie. 1. Thl. Leipzig: Jannsch. 2 M. 40.
- ZEITSCHRIFT, deutsche entomologische. Jahrg. 1895. 1. Hft. Berlin: Nicolai. 12 M.

## PHILOLOGY, ETC.

- BURGAIGNER, A. Quarante hymnes du Rig Veda, traduits et commentés. Paris: Bouillon. 5 fr.
- CAUER, P. Grundfragen der Homerkritik. Leipzig: Hirtzel. 6 M.
- CLERMONT-GANNEAU, C. Etudes d'archéologie orientale. T. 1. 2e Partie. Paris: Bouillon. 8 fr.
- GRIGER, W., u. E. Kuhn. Grundriss der iranischen Philologie. 1. Bd. 1. Hft. Strassburg: Trübner. 8 M.
- PLAUTI Amphitruo. Editio L. Havet. Paris: Bouillon. 6 fr.
- SAMMLUNG der griechischen Dialekt-Inschriften. 3. Bd. 4. Hft. 2. Hälfte. Die Inschriften v. Kalyssa u. Kos, bearb. v. F. Müllersiefen u. F. Bechtel. Göttingen: Vandenhoeck. 3 M. 20.
- WINTERFELD, P. V. De Rufi Festi Avieni metaphrasen Aratorum recensenda et emendanda. Berlin: Mayer & Müller. 1 M.

## CORRESPONDENCE.

## SHAKSPERE AND BACON.

London: March 23, 1895.

The *Gazetteer* of December 31, 1766, contains in its last column the following:

"W. wishes some of our critical correspondents would give their opinion of the resemblance between a passage in Shakspeare and one in

Anacreon. The passage from Shakspeare reads thus:

'The sun's a thief, and with his great attraction  
Robs the vast sea. The moon's an arrant robber,  
And her pale fire she snatches from the sun.  
The sea's a thief, whose liquid surge resolves  
The moon into salt tears.'

(*Timon*, act iv., sc. 7.)

"The passage in Anacreon, ode xix., reads:

'πίνει βάλασσα δ' αβρας  
'Ο δ' ἥλιος βάλασσαν  
τὴν δ' ἥλιον σελήνην.'

Here our querist stops, and he seems to have got no answer till the Variorum edition of 1803, and Mr. Staunton later on, confirm the resemblance, though the former quotes a version by Ronsard of 1597. No English translation was extant in Shakspeare's time.

This ode of the Pseudo-Anacreon suggests inquiry; and, as a preliminary, I give my own rough version, wherein I sacrifice everything to literalness and metre, condensing even seven lines into six:

"Deeply drinks the dark-brown field,  
Drinks of it the tree-clad wald,  
Drinks the sun from ocean streams,  
Drink of him the pale moon beams,  
Drinks the sea from showers of sky:  
If they drink, mates, why not I?"

It is a perfect drinking song, and found much favour with roystering classical toppers in those drinking days of theirs, which lasted certainly down to Porson's *οὐτε τόδε οὐτε τάλλο*.

Now Mr. Halliwell-Phillips opines (*Outlines*, i. 97) that Shakspeare's classical learning was picked up during the period from 1587 to 1592 from the society he kept of Gray's Inn and Temple men, whose masques and pageants he mounted for them. Such a song as Anacreon xix. must have been in favour at those hard-drinking symposia, at which I have elsewhere established the sodality of Shakspeare and the two Bacons, Francis and Anthony.

Shakspeare's head was strong enough to carry off these carouses; though a later one eventually killed him; but the two brothers got frightfully upset, as is plain from Lady Ann Bacon's letter to Francis of August 20, 1594 (*Spedding's Life*, i. 313):

"Let this letter be unseen. Look very well to your health. Sup not nor sit up late. Surely I think your drinking to bedwards hindreth your and your brother's digestion very much. I never knew any but sickly that used it: besides bad for head and eyes. Observe well yet in time."

We know also from one of Anthony's letter (*Spedding*, i. 322) that Francis was even then, at thirty-four, troubled with stone.

Here, then, was an opportunity for Shakspeare to pick up the ode which he so magnificently expanded in "*Timon*."

And may not the intimacy between Shakspeare and Bacon have had other results equally ready to hand? Is it not probable that the money-making actor-manager and "Jack Factotum" would avail himself of the staff of scribes which Bacon kept for public use at his Twickenham Lodge—especially when we remember the large money transactions for mounting masques, &c., that passed between the two during twenty years (1593-1613)?

No one appears to have noticed that Bacon did keep this scrivener's shop, had many clerks, whom he found it hard work to keep going, and even "sweated" them in his desperate endeavour to extricate himself from his embarrassments. The proof is in a letter from Francis to Anthony Bacon (*Spedding*, i. 349).

"I have here an idle pen or two, especially one that was ozened, thinking to have got some money this term. I pray send me somewhat else for them to write out, besides your Irish collection, which is almost done."

"There is a collection of Dr. James, of foreign states, largeliest of Flanders, which though it be

no great matter, yet I would be glad to have it.—From my lodge at Twickenham, this 25 of Jany., 1594."

Is it going too far to suggest that we may here find the solution of the vexed problems: who wrote out, and who kept, the original MSS. of the plays?

W. G. THORPE.

## AMERICANISMS AGAIN.

Marlesford, Wickham Market: March 21, 1895.

Mr. A. Lang lost no time in doing by me much after the fashion of the Shanghai editor to whose shrewd manoeuvre I referred in my recent discussion of *scientist*. "He deems it natural that the very word *Americanisms* should annoy his countrymen." This delirious opinion he affirms that I entertain. That I do anything of the kind is wholly a figment of his own forging.

I quoted somebody as writing, "It is, perhaps, impossible to discover why the mere words an *Americanism* do so drive a few American critics beyond their patience," and subjoined, in precise detail, the solution, which I characterized as an obvious one. The existence, here and there, of such supersensitive unfortunates I tacitly accepted as a fact; but, as my context shows with perfect distinctness, I implied that it is solely when the expression an *Americanism* comes from an Englishman, and with certain adjuncts, that their deficient equanimity collapses. Very often, too, I went on to say, what discomposes those unfortunates so sorely does not conduce, with Americans in general, to their self-complacency. The reason why it is so then followed. It is, in substance, that no one finds pleasure in having it hinted, however roundaboutly, that he is something pitiful, or odious, or still worse; and everybody is aware of the proneness of Englishmen, when they advert to Americanisms, to insinuate that style of thing about their perpetrators. I might have, additionally, glanced at the boredom inevitable from hearing, coupled with the mention of Americanisms, perpetual dissonant descants on Mr. Ruskin's memorable avowal, "I hate republicans, as I do all manner of fools." The time has arrived, I should suppose, for Englishmen, when reproaching the peculiarities of the American dialect, to lay aside their bad old habit of—to put it Johnsonesely—acerbating the urbanity of literary criticism by an infusion of political amaritude. By none of his barbarisms of speech, though ever so outrageous, does an American do despite to Mr. Bull's dignity, or grope his pockets feloniously; and, on the other side of the Atlantic, as on this side of it, to solecize is hardly to be gallowsworthy. Only as a scanty family circle would the elect make any figure, if one's admission to Paradise depended on the flawlessness of one's English.

In the very paragraph of mine on which Mr. Lang comments, it is observable that I make use of the word *Americanisms*; a circumstance which ought, in consistency, to have elicited from him an expression of surprise at my having chosen to give offence; inasmuch as, according to him, I esteem it natural that the word should annoy my countrymen. That circumstance, however, he ignores. Since, then, he knows that I had no intention of giving offence by using the word, and since he blinks all the conditions under which I say that it is unwelcome, nothing is more palpable than that the attributing of stark lunacy to Americans with which he credits me is entirely of his own invention. For some reason or other, complete misrepresentation is, to his thinking, the best treatment I deserve. Being pleased, apparently, to assume that I date from the purlieu of Hanwell, he writes,



in connexion with what he romances about my view of the term *Americanisms*: "Will your American correspondent, F. H., kindly tell us what we are to call them? . . . If F. H. will only give us a soothing term for them, he will find us grateful. . . . Perhaps we may say '—isms'?" Construing me as he does, if I were to platitudinize that decent folk object to profane cursing and swearing, he would needs have it that I impute to them, as natural, an objection, on any and all occasions, to the name of their Maker, and would query whether "Mumbo Jumbo," for instance, in its stead, would be likely to meet with approbation.

The interest which Americans of the better sort take in the subject of Americanisms is attested by their books devoted to them, and notably by the dictionaries of Mr. Bartlett and Prof. De Vere. Unhappily, however, among those for whose benefit they were intended, there are three classes, out of four, for whom they have been compiled either to no purpose or to very little. One of these three classes, which embraces a large portion of the enormous mob connected with the despicable and detestable newspaper-press, while chiefly originating Americanisms, actually revels in them. Another class, including an overwhelming majority of the population, regards them with absolute indifference. The third class, in which come, with others, the generality of professional authors, cares to eschew only such of them as are tabooed by tolerably refined society. Far otherwise, the members of the fourth class, comparatively a very small one, strive industriously to acquire passable English; and, if due allowance is made for their unavoidably hearing and reading the most abominable jargon every day of their lives, it may be acknowledged that their efforts to express themselves like civilized beings are rewarded with as much success as could be expected. Such persons, if corrected, one by another, for Americanizing unnecessarily, are always very thankful. And they are, certainly, quite as thankful, if the same service is done them, with ordinary courtesy, by an Englishman. That it should be done by him, as so often happens, with the contumely and invidious reflections which are hardly earned except by filching a purse or spoheterizing a neighbour's spoons, seems, however, to an American, disproportionate. To not a few of my fellow-citizens gratuitous or inexpedient Americanisms, when pointed out as being of that character, become, like American vulgarisms and slang, objects of pronounced dislike. Those who employ them they would, also, gladly see reformed. Transgressors of this stamp too many Englishmen, one might almost imagine, uncaring for their amendment, would, to euphemize, see somewhere ill at ease. Yet why not, benevolently, rather wish to see them—companied by Cockneys, Scotchmen, and all other linguistic miscreants—penitent, regenerate, and, in the end, snug in Abraham's bosom?

Respecting Americanisms Mr. Lang writes: "We do not observe them in Hawthorne, Prescott, Poe, Longfellow, nor, I think, in Emerson." On noticing this, I took down from my bookshelves the first and the last of the authors named, and opened them at random. Within five minutes I found, in Hawthorne: "Some years before, he had named his two children, one for Her Majesty and the other for Prince Albert." Have we not here an Americanism of the truest ring? And then I turned to Emerson, in the opening page of whose *Essay on Behaviour* I came upon: "Nature tells every secret once. Yes; but, in man, she tells it *all the time*, by form, attitude, gesture, mien, face, and parts of the face, and by the whole action of the machine." And

"every stripe of absurdity" occurs three pages farther on. Indeed, I could easily produce proof that the writers whose English Mr. Lang accounts pure of Americanisms lapse into them by no means unfrequently.

Like the *Daily News*, Mr. Lang seems to look upon *back of* as "peculiarly American." He would alter his opinion, if he were to visit Ireland. *Back of*, for *back from*, *behind*, was known there as long ago as 1732, as I have shown in the *New York Nation*. Moreover, Mr. Heslop, in his *Northumberland Words*, notes it as a dialectal shortening of *aback of*; as in: "He wis back o' the engine-hoose at the time."

For creditable success in his researches on Americanisms Mr. Lang may, not impossibly, by and by come to be entitled to congratulation. Hitherto, in discussing them, he has merely distinguished himself by exemplifying the readiness to dogmatize and hastily jump to conclusions which denotes a self-sufficient novice.

F. H.

This letter I have been delayed by illness from writing sooner. I may add that my article on *scientist*, owing to miscarriage of the revise, is not what I could wish to see it. In its penultimate paragraph I, of course, changed *classifiable* to *classable*.

#### THE SEPTUAGINT VERSUS THE HEBREW TEXT OF THE BIBLE.

Leicester: March 12, 1895.

The usefulness of the Septuagint in elucidating the Massoretic Text of the Old Testament in many places cannot be denied; nevertheless, great care and discrimination must be exercised in dealing with it. One must not assume that, in every instance where the Septuagint differs from the Hebrew, it presupposes a various reading; or, even if that be the case, that the reading of the Septuagint is superior to that of the Hebrew. Variations may arise from several causes: e.g., the ignorance of the translators, their dogmatism, or their desire to paraphrase. Compare, for example, Exodus xxiv. v. 10: the Hebrew has, "and they saw the God of Israel"; the LXX. has, "and they saw the place where the God of Israel stood." This rendering does not imply a various reading, but is merely to avoid the anthropomorphism. Such variations as are due to a difference of the text in the MS. (or MSS.) used by the translator must be carefully studied, in order to determine whether the Hebrew or Greek has the superior text. In many cases the Hebrew is superior to the Greek; and, again, in many cases the Greek is superior to the Hebrew, as Sir Henry Howorth has shown; yet it not unfrequently happens that corruptions are to be found in both texts. In that case they must be of great antiquity, and can only be dealt with by conjectural emendation.

Apart from these considerations, one must bear in mind that both the texts as we have them now have passed through the hands of many editors, who have had no scruples in inserting foreign matter. It is by studying such a book as Wellhausen's *Text of the Books of Samuel*, and following his methods, that one can learn the best way of making a discriminating use of the ancient Versions for purposes of textual criticism (see especially his remarks on 1 Samuel xiv., vv. 25, 26, and 2 Samuel xiii., v. 39).

In turning to the Book of Judges, we see that it comprises one large section (chap. ii., ver. 6, to chap. xvi. inclusive), consisting of various older and independent narratives of the Judges (who, in fact, were merely "local heroes") which have been framed by a later editor, who was strongly imbued with the spirit of Deuteronomy (see Prof. Driver's *Introduction to the Old Testament*, p. 154). The opening portion

(i. 1-ii. 5) forms a separate part, probably consisting of "excerpts from what was once a detailed survey of the conquest of Canaan." The closing chapters (xvii.-xxi.) form an appendix, which could never have been embodied in the main portion (chaps. ii.-xvi.). According to Ewald, these chapters bear a very decided resemblance to certain fragments of Samuel (namely, 1 Sam. xiii., xiv., xxx. 26-31 and 2 Sam. viii.). The frequently occurring phrase, "no king in Israel" (xvii. 6, xviii. 1, xix. 1, xxi. 25), connects the two narratives of the appendix together.

"This from its character must certainly be pre-exilic, and stamps the narratives of which it forms a part as pre-exilic likewise. In chaps. xix.-xxi. the phrase belongs to that part of the narrative which there are independent reasons for supposing to be earlier than the rest" (Driver, *op. cit.*, p. 161).

Finally, we notice that the appendix, as well as the introduction i. 1-ii. 6, bears no trace of any Deuteronomic redaction; hence both must have been added to the main portion some time after the latter had received its present shape.

With regard to Ruth, was it originally "an integral part of Judges"? The number of Books in the Hebrew Canon was fixed at twenty-four during the Talmudic era, third to fifth century A.D. (see the *Bāba Bāthra* 14<sup>b</sup>). The division of the Canon into twenty-two Books was merely artificial, and does not seem to have had any established place in Palestinian tradition. Now, it is to be noticed that, when the number of the Books in the Canon was set at twenty-two, Ruth had to be reckoned along with Judges, and Lamentations with Jeremiah; but if, on the other hand, Ruth was separated from Judges, the number of Books would have been raised.

Most critics consider Ruth to be exilic or even post-exilic (Wellhausen): this is, however, doubtful. From the fact that it is found in the Hagiographa it must be of late origin (perhaps an old narrative which had been found after the closing of the second division of Books). Ruth belongs to an epoch when the tradition of the Scribes was in full force. It is untouched by Deuteronomic editing. It is quite natural that the Book should have been taken from its position in the Hagiographa, and placed between Judges and Samuel; but there is no motive for its being removed to the Hagiographa, if the Book originally occupied the position which it does in the Septuagint. If the Book had been previously known, say, to the editor of the history Judges-Kings, it could hardly have been excluded by him (see Robertson Smith's article "Ruth" in the *Encyclopædia Britannica*).

With respect to לָלוּ (i. 13), the one word which it is most difficult to reconcile with an early date (it occurs in the Biblical Aramaic of Daniel, chap. iv., v. 24), the clause הָלַלְתָּהּ הָאֱלֹהִים is rendered by the LXX. ἡ ἀβρόβητος ἡ ἀβρόβητος, i.e., ἡ ἀβρόβητος, "should ye wait for them?" The genealogy (chap. iv., vv. 18-22) is looked upon by Robertson Smith as an addition, because from the standpoint of iv. 5, 10 it is incorrect. From its use of the phrase אֵלֶּה הַדּוֹרֹת, "these are the generations [lit. begettings] of . . .," and דּוֹלֵר instead of יָלַד it resembles the style of the Priestly Code.

In the case of Judges there are, as Sir Henry Howorth remarks, fewer important cases of divergence between the two texts than in most of the other Books. We may, however, notice the following renderings of the Septuagint. In chap. i., vv. 14, 15, the LXX. reads וַיִּסְתֵּרָהּ, "and he instigated her," which is preferable to the Hebrew reading וַיִּסְתֵּרָהּ ("and she instigated him"), and to Ewald's suggestion





glass, and another informs the young aspirant for honours how best to show and arrange his roses. The book is brought quite up to date, and is altogether a work of such general usefulness that in the most literal sense it might be called a handbook for the rose-garden. There is a good deal of learning, too, on rose-stocks, and on briar and Manetti cuttings and briar seedlings, which is indispensable for those who practise that delightful art of budding their own roses.

The transition from earth and manure and bare rose-stocks to the second part of this book resembles nothing so much as quitting Petticoat-lane on a dismal wintry day for the light and warmth of a Drawing Room at Buckingham Palace. The author treats here of the finest modern roses. Many of them are illustrated, and even in black and white these are sufficiently beautiful without the charms of colour and fragrance. Here are Eclair, Jean Soupert, Marguerite Boudet, Mrs. John Laing, The Bride, Madame Cusin, stately and elegant, with Maréchal Niel and the Duke of Wellington in attendance, and others with whom most rose-lovers have at least a bowing acquaintance. Mr. Foster-Melliar contributes notes on the habits and blooming customs of these separately, states which abhor the pruning-knife, which can scarcely be too vigorously cut back, and—better than even these wrinkles drawn from a long experience—frequently gives the philosophical reasons for the variations. The chapter on exhibiting roses is full of useful hints. People constantly ask rose-growers, "Tell me the best dozen of tea-roses"; here selections are made, and that by one who has carried off honours in the dainty occupation of rose growing.

Golfers are veritable madmen when the fever of their game first overwhelms them; but for strength of seizure and the continuous engrossing character of the mania, there is no hobby like rose growing. Unless they would join the madmen, Mr. Foster-Melliar's charming book ought to be kept out of the hands of all who are developing a taste for the rose. As for the enthusiast who from early morn to late eve spends his time among long lines of the most lovely flowers in the world, petting, pruning, sheltering, and comparing with an eager desire of carrying off honours at some forthcoming show, "Nescio an Anticyram ratio illis destinet omnem." But let *The Book of the Rose* go there with him for a comfort among the wastes of hellebore.

M. G. WATKINS.

#### CORRESPONDENCE.

"THE SACRED BOOKS OF THE OLD TESTAMENT."  
London: March 25, 1895.

In your kindly notice of Prof. Haupt's "Sacred Books of the Old Testament" you speak of Prof. Budde's *Samuel* as a marvellous three shillingsworth. The price of this part is 6s. 6d. Even if this great undertaking received the support it deserves from all students of the Old Testament, it is doubtful if over 100 pages quarto, printed in eight different colours, on specially manufactured paper, would be produced for 3s.

DAVID NUTT.

#### SCIENCE NOTES.

THE evening discourse at the Royal Institution on Friday next, which is the last before Easter, will be on "Argon," by Lord Rayleigh.

SIR JOHN EVANS has been elected foreign secretary to the Geological Society, in the room of the late Mr. Hulke; and Prof. Bonney and Mr. Horace T. Brown have been elected members of the council.

At the meeting of the Geologists' Association, to be held at University College on Friday next, Mr. Wintour F. Gwynnell will read a paper on "The Rocks and Scenery of Western Norway," illustrated by the lantern. The Easter excursion of the association will be to the Isle of Wight, to study the tertiary beds as exposed along the coast. The directors are Messrs. R. S. Herries and H. W. Monckton; and the headquarters will be at Sandown. The Whitsuntide excursion will be to Banbury; and the "long" excursion at the time of the autumn Bank holiday will be to county Antrim, in co-operation with the Belfast Naturalists' Field Club.

MESSRS. FREDERICK WARNE & Co. announce the following for publication this spring: the fifth volume of *Mammalia*, by Richard Lydekker, in the "Royal Natural Library," containing altogether thirty coloured plates and 200 woodcuts; *The Sheep Doctor*: a guide to the British and colonial flock-master in the treatment and prevention of disease, by Mr. George Armitage, with sixteen full-page plates and 150 practical and anatomical illustrations; and *Wayside and Woodland Blossoms*: a pocket-guide to British wildflowers, by Mr. Edward Step, containing descriptions of 600 species, with 128 coloured plates and twenty-eight woodcuts.

MR. HORACE COX is about to publish a volume on *The Horse Tribe and its Hybrids* by Messrs. Tegetmeier and Sutherland. It will be profusely illustrated, and will include a demonstration of the advantages arising from the utilisation of mules in almost all countries excepting England.

MESSRS. W. H. ALLEN & Co. announce for publication early next week a third and revised edition of *Practical Microscopy*, by Mr. G. E. Davis, with 310 illustrations and a coloured frontispiece.

WE quote the following from the *Times*, in supplement to our quotation of last week:—

"M. Berthelot has communicated to the Académie des Sciences the fuller details which he promised concerning his experiments upon argon. Towards the end of February he received from Prof. Ramsay thirty-seven cubic centimetres of the gas, with which small quantity he has obtained positive results of the greatest interest. Following the process by which he formerly effected the direct combination of nitrogen with various organic compounds, he finds that argon is equally absorbed by these bodies, though apparently with somewhat less facility. The action of the silent discharge upon a mixture of argon and benzene vapour is accompanied by a feeble violet luminosity visible in the dark. In one of five experiments he found that a fluorescent substance was produced, which developed a magnificent greenish light and a peculiar spectrum. M. Berthelot took 100 volumes of Prof. Ramsay's gas, added a drop or two of the hydrocarbon, and exposed the mixture to the silent discharge at moderate tension for about ten hours. The excess of benzene vapour being removed in the usual way, the mixture was found to have been reduced to eighty-nine volumes. More benzene was then added, and the experiment was repeated with higher tension, which in three hours produced a reduction of volume equal to 25 per cent. On again submitting the gaseous residue with benzene to very high tension discharge, he found the final

result to be thirty-two volumes. Analysis showed this residue to contain only seventeen volumes of argon, the other fifteen volumes being hydrogen, free or combined, and benzene vapour. In other words, M. Berthelot has effected the combination of 83 per cent. of the argon under experiment, and was prevented only by the dimensions of his apparatus from carrying the condensation yet further. The quantity at his disposal was too small to permit of complete examination of its products; but he is able to say that they resemble those produced when nitrogen mixed with benzene is submitted to the silent discharge: that is to say, they consist of a yellow resinous matter condensed on the surface of the glass tubes employed. This matter on being heated decomposes, forming volatile products and a carbonaceous residue. The volatile products restore the colour of reddened litmus paper, proving the production of alkali by the decomposition, though the quantity of matter at command was too small to allow of its nature being demonstrated. In any case, M. Berthelot concludes, the conditions in which argon is condensed by hydrocarbons tend to assimilate it yet more closely to nitrogen. He adds that, if it were permitted to assume forty-two instead of forty as the molecular weight of argon—an assumption which the limits of error in the experiments hitherto made do not, in his opinion, exclude—this weight would represent one and a half times that of nitrogen: in other words, argon would stand to nitrogen in the same relation as ozone to oxygen. There is, however, the fundamental difference that argon and nitrogen are not transformable into one another, any more than the isomeric or polymeric metals. Without insisting upon points which are still conjectural, M. Berthelot observes that in any case he has demonstrated that the inactivity of argon disappears in the conditions he describes. When the gas can be obtained in considerable quantities, he says it will be easy by ordinary chemical methods to take these primary combinations, or their analogues obtainable with oxygen, hydrogen, or water, as a point of departure for the preparation of the normal series of more simple compounds."

#### PHILOLOGY NOTES.

At the meeting of the Philological Society, to be held at University College on Friday next, Dr. J. A. H. Murray will submit a report on the progress of the *New English Dictionary*, dealing specially with the letter D.

IN pursuance of the new plan of issuing the *New English Dictionary* in quarterly sections, the Clarendon Press will have ready on April 1 a second section of Mr. Henry Bradley's volume, from Fang to Fee. According to the editor's note, this section is remarkable for the almost complete absence of terms of modern science or other words of recent formation, and for the unusually large proportion of words that have a long history: that is, have either come down from the Old English period or were introduced from French not later than the fourteenth century. In many of these the development of senses, now for the first time duly exhibited, will be found of considerable interest. Among the words of which the etymology is more fully or correctly given than in former dictionaries may be mentioned: "farther," "farce," "fathom," "favel," and "fee." In the case of the last, it is shown that the word now surviving in various senses is of Romanic origin, the native word of similar sound being wholly obsolete.

#### REPORTS OF SOCIETIES.

ELIZABETHAN.—(Wednesday, March 6)

FREDERICK ROGERS, Esq., in the chair.—Mr. John M. Robertson read a paper, entitled "Is 'Hamlet' a Consistent Creation?" The argument was a restatement, with special reference to the discussions of Rümelin and Hebler, of the gist of a former pseudonymous essay by the author of the

paper. On the question as to the amount of pre-Shakespearean matter in the tragedy of "Hamlet" as it stands, Mr. Robertson avowedly took for granted the positions laid down by Messrs. Clark and Wright in their Clarendon Press edition of the play, and also the view of Dr. Latham, that the old German play, in which Polonius figures as Corambia, represents so far as it goes the text of the pre-Shakespearean tragedy. He contended, however, that even on the simple basis of the old prose "Hystorie of Hamblet," translated from Belleforest, the fundamental and inevitable inconsistency of Shakespeare's tragedy was demonstrable, seeing that he made his highly intellectualised prince commit some of the most characteristic actions of the semi-barbarian. Several of the admitted difficulties of the play, chronological and ethical, he traced to the final impossibility of fitting a highly reflective nature into the primitive plot, which itself, to begin with, showed the sophistications of a narrative based on a primeval myth. Applying his thesis by way of a solution to the conflicting verdicts of the "aesthetic" critics, Mr. Robertson argued that there could be no reasonable answer in either the affirmative or the negative to the question, "Was Hamlet mad?" The true answer was that Hamlet was variously represented in the play. Presumably he was made to say to Laertes that he had killed Polonius in real madness because that view of his act was needed to give final worthiness to his character on the plane of Shakespeare's creation, though it was not necessary in the old story, or in the intermediate play. While thus arguing that the play is fundamentally incoherent, Mr. Robertson repudiated the anti-Shakespearean attitude taken up on this basis by some of the German critics—who, he mentioned, had been divided by Heibler into groups of anti-Shakespearean and anti-Shakespearean-maniacs. The very recognition of the manner of Shakespeare's transmutation of the play, so far as it was carried, he considered to be the greatest help to the appreciation of the wonderfulness of the poet's genius. There was nothing in literature to compare with the process and the performance, despite the essential impossibility of a consistent creative result. As regarded the German critics, Mr. Robertson paid tribute to the industry and energy with which they had compared notes and discussed problems, but disputed the value of their judgments, and noted that many of their dicta had been anticipated by English writers, though here left unrecognised by reason of our inferior provision for systematic research. The main clues as to the pre-Shakespearean play had been detected and followed in England.—In the discussion which followed, the majority of the speakers expressed substantial agreement with the reasoning of the paper, the chairman, Mr. Rogers, remarking that he found himself much less in opposition than he had expected to be. Considerable doubt, however, was expressed as to whether—apart from questions of chronology—Shakespeare had left his "Hamlet" finally an incongruous creation.—Mr. Jenkinson argued that none of the brutalities attributed to him were incompatible with the civilisation of Elizabethan England, pointing to episodes in the life of Sidney as showing how much of ferocity and culture could then co-exist in one personality. The barbarity of the Saga Hamlet was not necessarily incompatible with the life of Shakespeare's own time.—Mr. Robertson, in replying, repeated his admission that Shakespeare had carried the correlation of the new character with the old plot to a wonderful extent, but laid stress on such points as Hamlet's treatment of Polonius' corpse as representing an amount of adherence to the old plot which was irreconcilable with the presentment of a refined nature, swerving from brutal action.—The discussion was lengthy, but amicable. The point of Shakespeare's possible infusion of some of his own nature and experience into Hamlet, and the question of Shakespeare's possession of the "historic sense," were touched on, among others.

## FINE ART.

## THE MITCHELL COLLECTION OF WOODCUTS.

THE Print Room of the British Museum has lately been enriched, through the munificence of Mr. William Mitchell, by the gift of a valuable collection of early woodcuts, about thirteen hundred in number, principally of the German school.

As might be expected, a considerable proportion of these are already represented in the national collection; but the new specimens are in the vast majority of cases so first-rate in quality as to supersede the old, for Mr. Mitchell had been rigorous in admitting none but early impressions in the best state of preservation to a place in his portfolios. Anyone who knows the difference in aesthetic value between an impression taken on fine, white paper, while the lines on the block were still sharp and intact, and a late impression from a blunt and worn-out block, will appreciate the merits of such exclusiveness.

The collection of Dürer's work on wood, in particular, is probably unrivalled in excellence of quality, besides being nearly complete. It includes, in addition to a fine series of ordinary impressions, a few early proofs of the greatest rarity. The trial proof of the Emperor Maximilian on the triumphal car is unique. There are also proofs of the titles of the Life of the Virgin and of the Great Passion, printed on one sheet; proofs, before the text, of the title and five other subjects of the Apocalypse; and a proof of the small circular Virgin and Child, with a landscape engraved on the same block. All the famous series of sacred subjects are represented by superb examples. Of the Apocalypse, in addition to the early proofs already mentioned, there are two fine copies in book form, with German and Latin text respectively. The Life of the Virgin is in both states, the Great Passion also in both states; there is a brilliant impression of the Little Passion without the text. Of the miscellaneous woodcuts by Dürer, which are without exception admirable examples, we may mention, as particularly good impressions, the Samson, the Holy Family sitting under a Tree, the St. Christopher of 1525, the Mass of St. Gregory, the Bath, the large portrait of Maximilian I., the portrait of Ulrich Varnbuler, the three broadsheets with German verses, and the Virgin with the Carthusian monks.

Dürer's position as the central figure in German art is well emphasised by the important place assigned to his work in this collection. Of his immediate forerunners, Wolgemut is not represented at all; Schongauer, though not a draughtsman on wood, is indirectly represented by a curious adaptation by some artist at Basle from one of his engravings, the Virgin and Child standing on a crescent. To Dürer's obscure predecessors, the nameless designers of religious subjects for woodcuts rudely coloured by hand, who abounded in the fifteenth century, are due a number of curious and primitive specimens of the *incunabula* of the art, many of which, unknown to the earlier writers, are described in W. L. Schreiber's *Manuel de l'Amateur*. There are also some specimens of the block-books, three pages of an early edition of the *Biblia Pauperum*, and one of the Apocalypse. From the host of illustrated books which issued from the presses of Mainz, Frankfurt, Strassburg, Nürnberg, Wittenberg, &c., during the few decades before and after 1500, come a large number of title-pages, anonymous, signed with unknown monograms, or attributed with more or less certainty to some artist connected with the place of printing. The earliest, and one of the finest of these, is the frontispiece of

Breidenbach's *Travels* (Mainz: E. Rewick, 1486). A considerable number of them are from books written by Luther or his opponents; and there are many other pieces in the collection, generally of a satirical or allegorical character, illustrative of the Reformation. Most interesting, perhaps, among the illustrations of the popular religion of the time, on the Catholic side, is the large woodcut by Ostendorfer, which represents the pilgrimage to the old wooden church of the Beautiful Virgin of Regensburg in 1519, which is said to have been attended by an extraordinary display of religious fervour. The devotions of the adoring crowd of pilgrims are represented with great detail and realistic energy. The same year was marked by an outbreak of persecuting zeal against the Jews of Regensburg—their synagogue was destroyed; and another large woodcut, by Ostendorfer, represents the new Church of the Virgin, which was erected in its place. Another historical print of great interest is an exceedingly picturesque, though conventional, view of the battle of Pavia, signed with a Gothic *b*, which has been explained in various ways.

Passing on to the better known designers of the first half of the sixteenth century, we find good series of the woodcuts of Altdorfer, Cranach, Burgkmair, H. S. Beham, Hans Baldung, the Nürnberg artists Schaufelein and Springinklee, and, lastly, Holbein, with Urs Graf and some minor Swiss artists. Especially remarkable are some fine specimens of the "chiaroscuro" cuts, printed in colours from several blocks, by the method of which Jost de Negker, a Flemish engraver, who settled at Augsburg and entered the service of Maximilian I. in 1510, was the greatest master. From his hand are three brilliant examples designed by Burgkmair: the equestrian portrait of Maximilian, the very rare portrait of Baumgartner, and the wonderful "Lovers surprised by Death," which combines the German love of grim and forcible allegory with an instinct for beautiful line completely dominated by the spirit of the Italian renaissance. Another fine print in colours, attributed to Burgkmair, is the arms of Cardinal Lang, Archbishop of Salzburg, the eminent patron of art and letters. There are three good specimens of the "chiaroscuro" prints of Wechtlin; though, in this case, the old collection is considerably richer than the new. Then there is a brilliant impression of the weird cut of Baldung, the "Witches' Kitchen"; and among Cranach's works three occur in "chiaroscuro": namely, St. Christopher, Venus and Cupid in the rare first state, and, most remarkable of all, a "St. George," printed in gold on a dark blue ground, in a style of which only one other example is known. The whole series of forty prints by Cranach, and that of sixty by Altdorfer, are of excellent quality. The smaller collection of Beham's work includes some rare pieces: the set of the planets, influenced by the well-known Florentine series, an early Virgin and Child, of which no other example has been described, and the large Village Fair. The Holbein collection, including some 270 pieces, besides many more of doubtful authenticity, contains thirty-two proofs of the Dance of Death series, numerous sets of initial letters, which illustrate his marvellous power of drawing on the minutest scale, and a good set of the title-pages.

There are a few early French woodcuts of the school of Geoffroi Tory; of the Dutch school, there are fifteen woodcuts by Lucas van Leyden, several of which are new acquisitions; and of the seventeenth century wood-engravers, there is Livens' superb portrait of a Cardinal, and a wonderfully beautiful impression of the Holy Face by Dirk de Bray.



The collection of the Italian school is more numerous, amounting to about a hundred specimens, of which sixty are "chiaroscuro" prints, many of them extremely fine examples. Of fifteenth century work there is little, with the exception of one very notable print; a large Madonna and Child, with four saints, of North Italian design, coloured chiefly in red and blue. An example of the first state of Jacopo de' Barbari's huge bird's-eye view of Venice, showing the Campanile of St. Mark still unfinished; a good set of woodcuts by the master known as "I. B. with the bird"; and some cuts from a chronicle of Milan by B. Curio (1503), may be mentioned among the earlier uncoloured prints. Among the "chiaroscuro" engravings, some of the most noteworthy are the very fine set of the Triumph of Caesar, by Andreani, after Mantegna; Andreani's Virgin and Child, after Ligozzi, in a very rich shade of red; the rare "Aretino singing his Poem, 'The Siren,'" and a large undescribed print of a sea-monster, by Girolamo Bianchini, of Perugia, a place not usually associated with this branch of art. There are some good specimens of the earlier prints of Ugo da Carpi after Raphael, Parmegiano, and Peruzzi; but here, and, indeed, in the "chiaroscuro" woodcuts generally, the existing collection will not have been supplemented to so important a degree as in some other branches.

Enough has been said to convey some idea of the excellence and completeness of the collection formed by Mr. Mitchell, and generously presented by him to the nation. The difficulty of classifying and distributing so large a mass of prints necessarily causes some delay in incorporating them with the existing collection; it is hoped, however, that before very long they may be made available to students.

CAMPBELL DODGSON.

#### OBITUARY.

MR. H. G. HINE.

STRANGELY little notice, considering the artistic importance of the subject, has been taken of the death of Mr. Hine, the eminent artist in water-colours, vice-president of the Institute, who died a fortnight ago, aged eighty-three years. The explanation, I fear, of the scanty comment his death has evoked is to be sought in the fact that the mass of that public which concerns itself with art at all is occupied chiefly with such art as exhibits an easy piquancy of treatment or an obvious interest of subject. Mr. Hine's did neither; yet the best-equipped critics have long done justice to the steady perfection with which Mr. Hine dealt with those themes of serene weather upon "the billows of the Downs," which—superlatively though they were executed by him—he, with a hankering sometimes after other compositions and other effects, declined to consider his speciality. Yet a speciality, of course, they were: those visions of turquoise or of opal sky, and of grey gold or of embrowned gold turf, with their long, restful sweeps and subtle curves, their luminous shadows, their points or spaces of light, with the shepherd and his flock on the ascending hill side, with the ancient thorn tree bent by the west wind of many an autumn. Singularly unlike the work of strange refinement and unsurpassed subtlety which it was his wont to produce, was Mr. Hine himself, with his sturdy and sailor-like personality. Yet the character of the man was, in truth, not less admirable than the artistic finesse of his work. He found his true path somewhat late in life. His genius came to him almost as tardily, but then, perhaps, almost as powerfully, as did David Cox's. He was long past fifty when—with a charm of composition not less certain than Copley Fielding's,

and with the genius of a far finer and fuller colourist—he began to do justice to the Downs, amid whose generally unconsidered scenery it had been his fortune to be born.

F. W.

WE have also to record the death of Mr. Robert Bell, the veteran sculptor, who has died at Kensington in his eighty-fifth year. He was the author of the Wellington Memorial in the Guildhall, of the Guards' Memorial in Waterloo-place, and of the group emblematic of America that forms part of the Albert Memorial.

#### NOTES ON ART AND ARCHAEOLOGY.

THE exhibitions to open next week include: the thirty-first annual exhibition of cabinet pictures by British and foreign artists, at Mr. Thomas McLean's Gallery; the annual spring exhibition of English and continental pictures (including Mr. Peter Graham's "Moorland and Mist"), at Messrs. Arthur Tooth & Sons' Galleries—both in the Haymarket; and two collections at the Fine Art Society's in New Bond-street—some of Sir John Tenniel's drawings for his *Punch* cartoons; and sketches in Tunis, Algeria, and Tangiers, by Mr. Ernest George.

THE fifteenth Easter exhibition at the St. Jude's Schools, Whitechapel, will be opened on Tuesday next, at 4.30 p.m., with an address by Mr. A. J. Mundella; and will remain open until April 21, Sundays included. The collection comprises a Munkacsy which is believed never to have been exhibited in England, and Rossetti's "Mariana," besides examples of Sir Frederick Leighton, Mr. G. F. Watts, Mr. Alma Tadema, Prof. H. Herkomer, Mr. Briton Riviere, Fred Walker, &c.

ON the recommendation of the Académie des Inscriptions, the Abbé Duchesne has been appointed to succeed M. Guffroy as director of the French School at Rome.

WE have recently received the fourth quarterly report of the *American Journal of Archaeology* for 1894 (Kegan Paul & Co.), which contains several articles of importance. Mr. Richard Norton describes, with the help of a plate, a silver mirror-case, inlaid with gold, which is preserved in the National Museum at Athens. The whole central portion is filled with very graceful geometric patterns; while round the rim are represented the Labours of Hercules and a Bacchanalian scene. From various indications, Mr. Norton concludes that it was made by an artist working in Egypt under strong Hellenic influence a century or so before our era. The second article—on "The Possibility of assigning a Date to the Santorini Vases"—may be commended to the notice of Mr. Cecil Torr. It is written by Mr. Henry S. Washington, who describes himself as "a geologist who has spent considerable time during the last few years in Greece in connexion with the American School of Classical Studies." As is well-known, the peculiar pottery found at Santorin or Thera has been usually assigned to about 2000 B.C., on the strength of certain geological arguments brought forward by M. Fouqué (*Santorin et ses Eruptions*, Paris, 1879). Mr. Washington here subjects these arguments to a very minute examination, with the object of showing that nothing whatever can be inferred with regard to the date of the great volcanic eruption, nor again with regard to the subsequent elevation of the surface. He goes so far as to maintain that geology is at present totally unable to solve the problems that are involved. On the other hand, he admits the validity of M. Fouqué's reasoning, from microscopical analysis, that the pottery must have been made in Santorin itself. Next

follows an article by Prof. Allan Marquand, of Princeton, in which he argues, as against Semper and others, that no certain evidence for the chronological sequence of Greek temples can be derived solely from a study of their architectural proportions. In particular, he examines the so-called "norms" of the series of five hexastyle Doric temples at Selinous, according to the measurements recorded by Hittorff. Mr. Myron R. Sanford has a paper on the Faun or Satyr of the Praxitelean type, which was discovered at Rome a year or two ago in the course of excavations on the Quirinal. He gives three photographs of it, and (for comparison) one of the Lucullus Faun in the Vatican. Among the minor articles, we may mention Prof. Halbherr's report of his archaeological expedition to Crete, under the auspices of the American Institute, during the summer of 1894; an obituary notice of the Commendatore G. B. de Rossi, by Prof. A. L. Frothingham, who knew him well; an account of the foundation of an American school of architecture at Rome, under the charge of Mr. Austin W. Lord; and the fullest summary that we have read in English of the results of the French excavations at Delphi. We may add that this part completes the ninth annual volume of the *Journal*.

#### THE STAGE.

MR. BERNARD SHAW'S "Candida," a domestic play in three acts—which is shortly to be produced by Mr. Richard Mansfield at the Fifth Avenue Theatre, New York—was to be performed, for copyright purposes, at South Shields on Saturday of this week by members of the "Arms and the Man" company.

MR. CHARLES HANNAN'S play, "A Fragment," in which Mr. H. B. Irving appeared upon its production at Glasgow last December, will be published shortly by Messrs. Samuel French.

#### MUSIC.

MR. HENSCHEL'S "Stabat Mater," written for the last Birmingham Festival, was performed for the first time in London at the Albert Hall last Thursday week, under the direction of Sir J. Barnby. The solo parts were efficiently rendered by Mrs. Henschel, Miss Hilda Wilson, Mr. E. Lloyd, and the composer himself. The music is scholarly, and often highly effective. Mr. Henschel's skill in writing and experience in singing will always ensure a good work from his pen; but it is not in mortals to command inspiration.

HERR EMIL SAUER was again pianist at the Monday Popular Concert. He performed Schubert's Fantasia in C (Op. 15), and displayed, as usual, wonderful command of the keyboard. The reading of the music, however, was cold, and the coldness arose from his bravura style of rendering. It is impossible to interpret a great work worthily with the effect on the public before one's eyes; and from the latter Herr Sauer seems seldom, if ever, free. The Brahms' Trio in B (Op. 8, revised version) was interpreted by Messrs. Sauer, Joachim, and P. Ludwig. The pianoforte playing was fine, but often too loud. Mlle. Sylvia Rita sang some light songs: her voice is of good quality, and her style excellent. Herr Joachim played several short solos.

A CONCISE dictionary devoted to British musicians is being prepared for issue by Messrs. Jarrold & Sons, under the editorship of Mr. Frederick J. Crowest. It is intended to include the birth, native place, branch of art, training, appointments, compositions, &c., of all who have served the cause of native art.

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